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NUMBER 7
SUMMER 1989

The E Ticket

"- - - COLLECTING THEME PARK MEMORIES - - -"

Designing Disneyland with MARC DAVIS

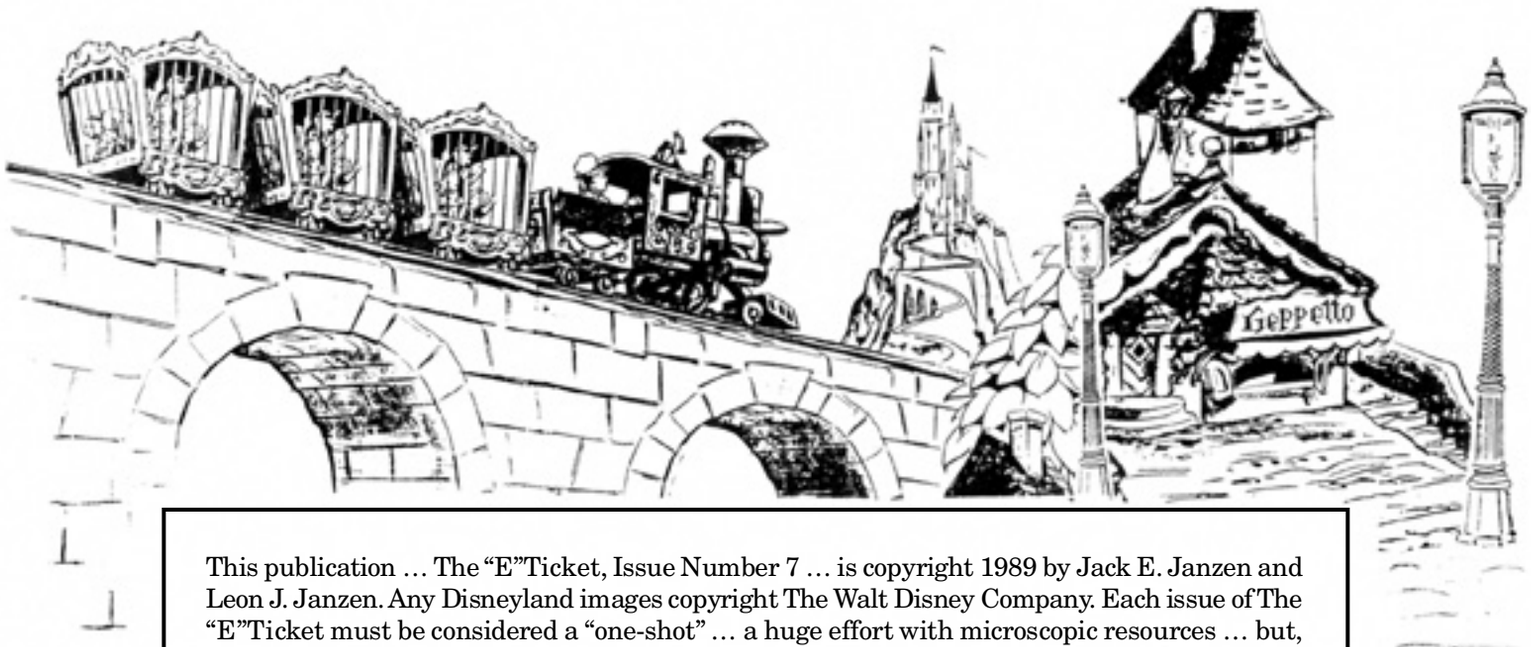
Main Gate

WELCOME … welcome to The "E" Ticket, Issue #7. We're really proud of this issue … especially since we've had the privilege of meeting (and interviewing) Marc Davis, one of the true Disney "long-timers" … his insights and experiences form this issue's feature article. To say that we gained new understanding of that creative period at Disneyland is an understatement!

It seems that a lot of you enjoyed our recent experiment, the "Emporium Annex." Your kind words, the many WANTED and FOR SALE ads you included, (and your orders for the Annual and Issue #6) combined to make it a success. The nature of The "E" Ticket (and its publication schedule) prevents us from "pinning all of you down" with long-term subscriptions … it's a comfort to see so many of you writing back,staying with us from issue to issue.

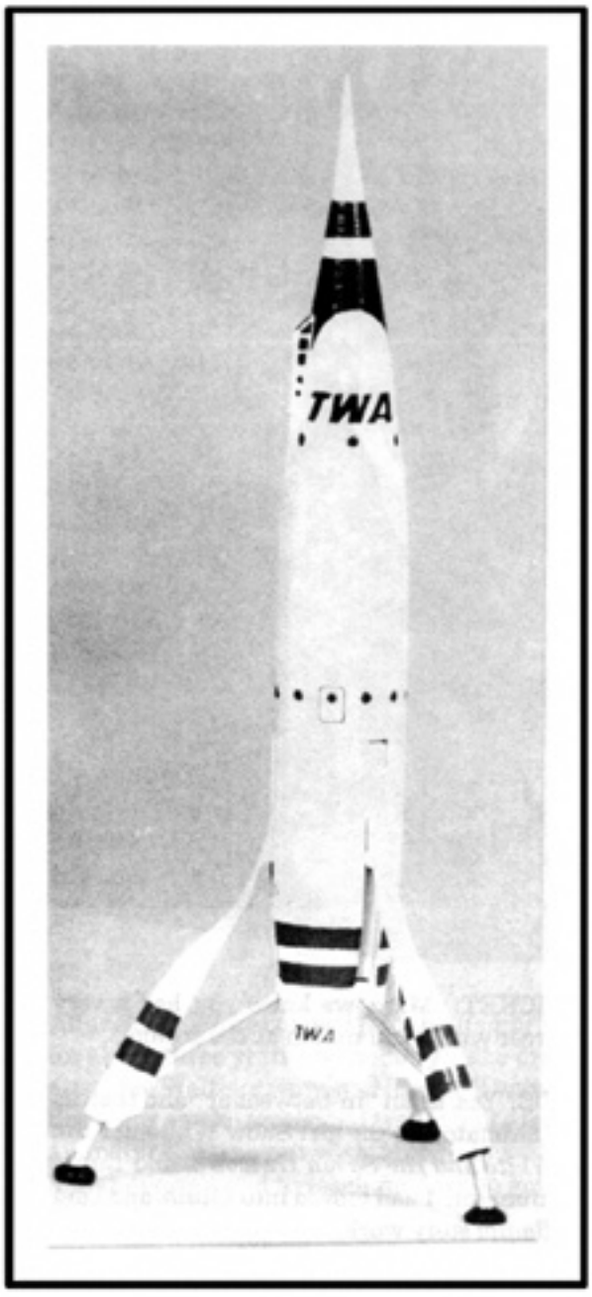
In talking with friends of this fanzine, here in Southern California, we've occasionally been asked how all of this got started. We were recently researching (digging) through stacks of Disneyland paper collectibles, when we found our copy of the Spring '85 *Disney News* magazine … the issue with Dave Smith's short but exciting article entitled "Collecting Disneyland Memorabilia." We were reminded how this article … with its color photos of old ticket books, "participant company" giveaways, early Disneyland Newspapers, and the 1st and 2nd souvenir guidebooks … made us much more sensitive to our own collections of theme park goodies. It also made us more aggressive in finding and acquiring the many toys and souvenirs we talk about in The "E" Ticket. This fanzine seems now to be evolving more towards the telling of the history of Disneyland and other theme parks, but our earlier issues favored (and pictured) the kinds of items in Dave Smith's article. Thanks again, Dave …

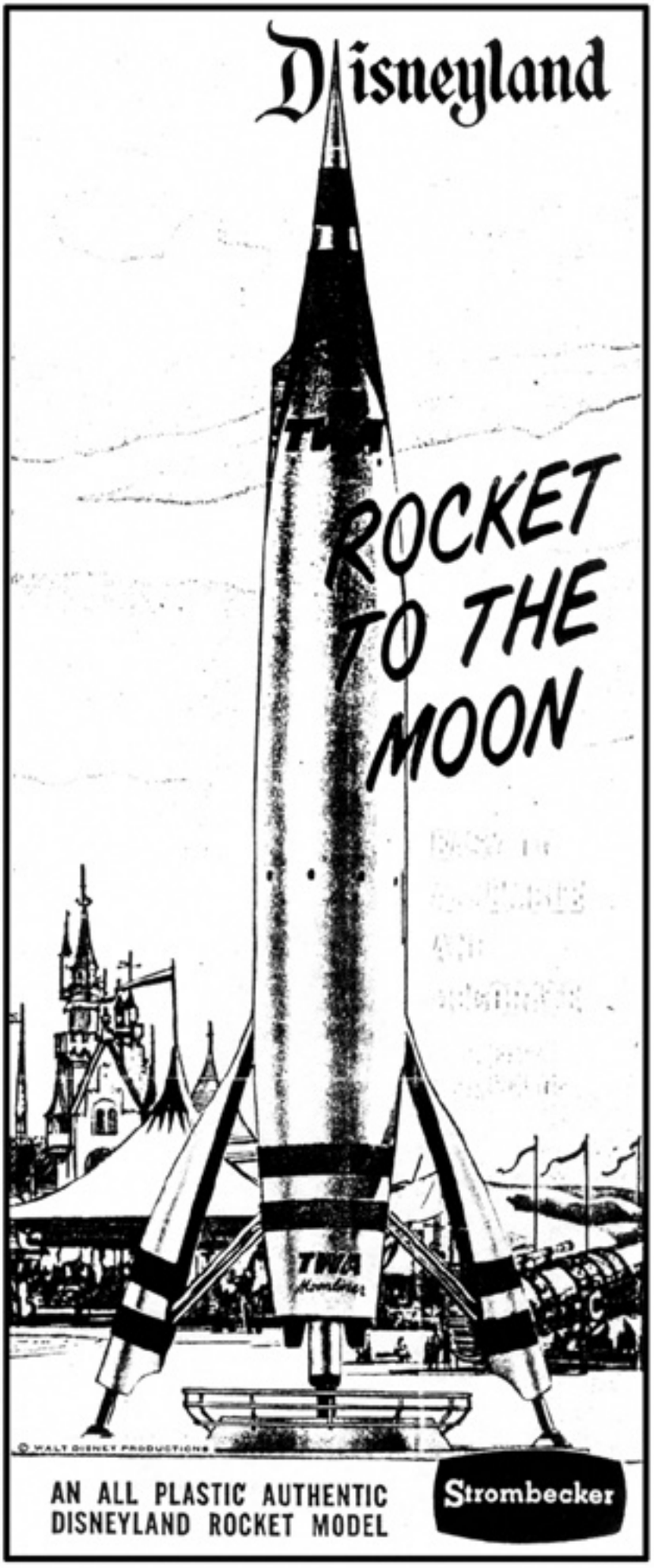
In past issues, we've used this space to thank the readers and friends of The "E"Ticket who have shared their ideas, opened their theme park collections to us, or sent us information. We are more grateful than ever for this support. In order to stay organized (and hopefully not overlook someone) we'll be acknowledging this invaluable help within the issue that the information appears: The "E" Ticket #7 could not have been completed without research done by Rose Motzko, Dave Mumford, Budd Justesen, Don Glut and Larry Nikolai … and without the one-of-a-kind collectibles furnished by Dale Trader and Brian Sketch. Peter Torres helped improve our look with his camera and his darkroom. Forrest J. Ackerman contributed some anecdotes from 1939, and gave his permission to use material from Screen Thrills Illustrated. Special thanks is due Brett Thompson for facilitating an amazing afternoon … and to Marc and Alice Davis, for what they have shared with all of us.



This publication … The "E"Ticket, Issue Number 7 … is copyright 1989 by Jack E. Janzen and Leon J. Janzen. Any Disneyland images copyright The Walt Disney Company. Each issue of The "E"Ticket must be considered a "one-shot" … a huge effort with microscopic resources … but, as you can see, we have reached our seventh issue (…whew!). You may obtain a copy of the current issue by sending a check in the amount of $6.00 ($4.00 plus $1.00 postage/handling) to:

The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

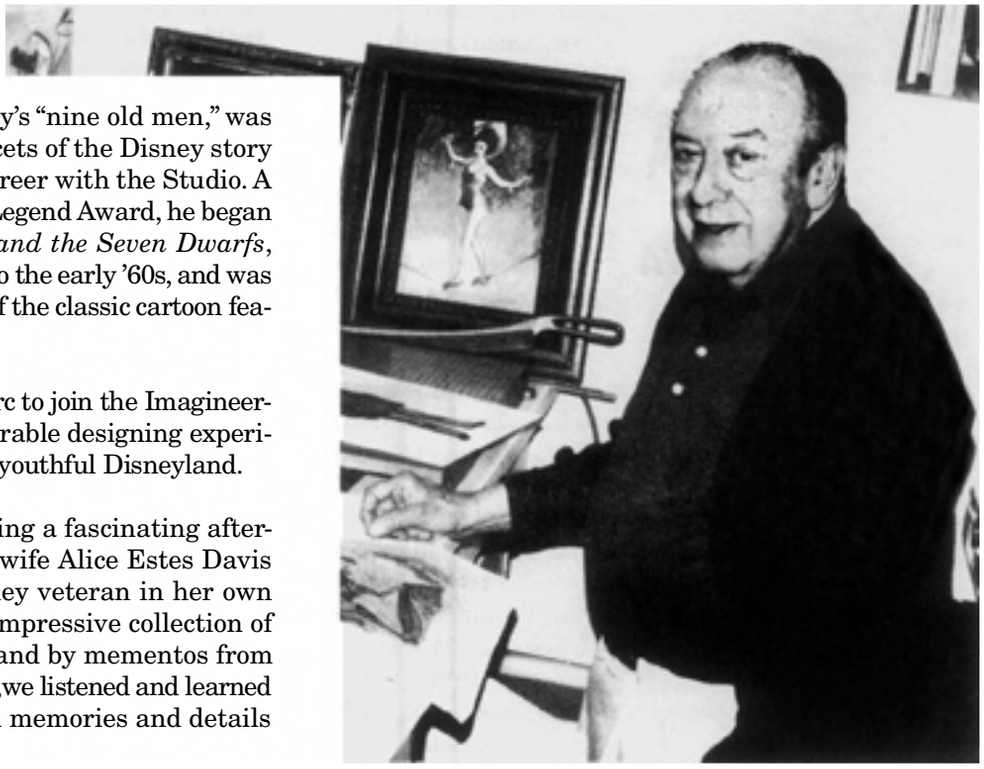




From Disneyland's 1966 opening, until Tomorrowland's remodeling in 1965, the **TWA Moonliner** was as much a symbol of Walt Disney's theme park as was **Sleeping Beauty Castle**.

The Strombecker model kit, produced in the mid-'50s was a great way for kids to assemble and enjoy a part of early Tomorrowland.

Designing Disneyland with MARC DAVIS



Marc Davis, one of Walt Disney's "nine old men," was involved creatively in most facets of the Disney story during his amazing 43 year career with the Studio. A recent recipient of the Disney Legend Award, he began in animation on *Snow White and the Seven Dwarfs*, continued in animated films into the early '60s, and was a Directing Animator on most of the classic cartoon features we have grown to love.

In 1961,Walt Disney asked Marc to join the Imagineering team … to lend his considerable designing experience to the expansion of a still youthful Disneyland.

We had the privilege of spending a fascinating afternoon with both Marc and his wife Alice Estes Davis (who is an accomplished Disney veteran in her own right).Surrounded by Marc's impressive collection of Papua New Guinea artifacts, and by mementos from his career at the Disney Studios,we listened and learned as they shared many personal memories and details from the Disney golden era …

THE "E" TICKET: Marc, we know you had a very extensive career within animation at the studio …

MARC DAVIS: Yes, as an "in-betweener" and then as an assistant animator on the girl Snow White, for the film *Snow White and the Seven Dwarfs* … and then I became an animator. I had moved into *Bambi* and I did a lot of the *Bambi* story work.

I worked with Walt Disney, off and on, for many years. He first really knew I existed when he saw story sketches I did on *Bambi*. The reason I came to the Studio in the first place was because I was quite expert, for a young guy, in the drawing of animals, and I thought that I had something to offer the Studio in that regard. I ended up drawing human figures because I could draw better than most of the other guys, and the figure I ended up with happened to be Snow White. The reason for this … this was the beginning and unless they had people who could draw well, and understood how humans worked, they couldn't do the feature films.

MARC DAVIS:The last animation I did … one thing I'm really proud of was in *101 Dalmatians*. I did all of the Cruella DeVille character. There are some great sequences in that film.

THE "E"TICKET: We wanted to ask you about that framed photograph on the wall.

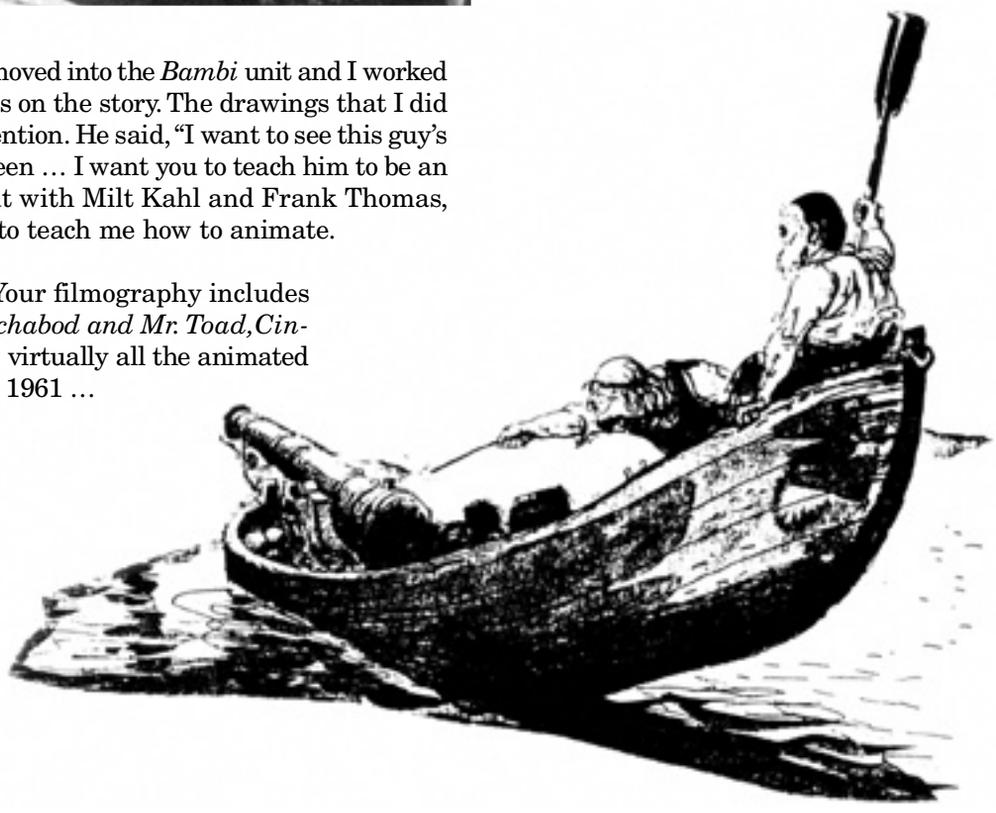
MARC DAVIS: It's a photo of what Disney calls the "nine old men." Of the nine of us there's only four left alive … Ward Kimball, Ollie Johnston, Frank Thomas and myself … the rest are all gone.

THE "E" TICKET: Can you tell us what caused you to move from animating the feature films to working with W.E.D.?

MARC DAVIS: Actually, the "business people" wanted to discontinue animation entirely. This was after we completed *101 Dalmatians*, around 1959 or 1960. They contended that it took too long, it was too expensive, and so on … and said that Walt should discontinue doing cartoons and animated features. All this time I'd been working in Story, off and on.When we'd finish one feature, I would generally go up and help prepare the next one and do story work on it. So when Walt was going to discontinue cartoons, he knew my drawings, so he wanted me to work on something for Disneyland. One of them was **Nature's Wonderland**, then he wanted me to look at other things, including a "pirate show."

After *Snow White* I moved into the *Bambi* unit and I worked for about three years on the story. The drawings that I did attracted Walt's attention. He said, "I want to see this guy's drawings on the screen … I want you to teach him to be an animator." I was put with Milt Kahl and Frank Thomas, and they were told to teach me how to animate.

THE "E"TICKET: Your filmography includes *Song of the South, Ichabod and Mr. Toad,Cinderella, Peter Pan* … virtually all the animated features up through 1961 …



THE "E" TICKET: So when you moved from animation to the designing of attractions, it wasn't so much a "career direction" as it was an assignment from Walt Disney.

MARC DAVIS: It was an assignment … right. I think I may have been a hell of a lot more versatile than most of the others, and that's why he knew he could put me on the planning of the attractions. I'm pretty proud of that.

Not very long after that Walt had said, "You know, I keep thinking about all these guys (the animators) … they know how to make these pictures. They don't need me" … so he set up all of the animators, directors, and production. This began with the cartoons that came after *101 Dalmatians*. I think that was the last feature that Walt really took an active interest in.

THE "E"TICKET: Was that initial assignment just to come over to W.E.D. and do drawings for Disneyland?

MARC DAVIS: No. He gave me specific assignments. He said he wanted to do a "haunted mansion"… this and that … he wanted someone to sit there and work on it. I did designs for the **Haunted Mansion** in there, the **Pirates of the Caribbean**, the World's Fair things in that corner building … **It's A Small World** …

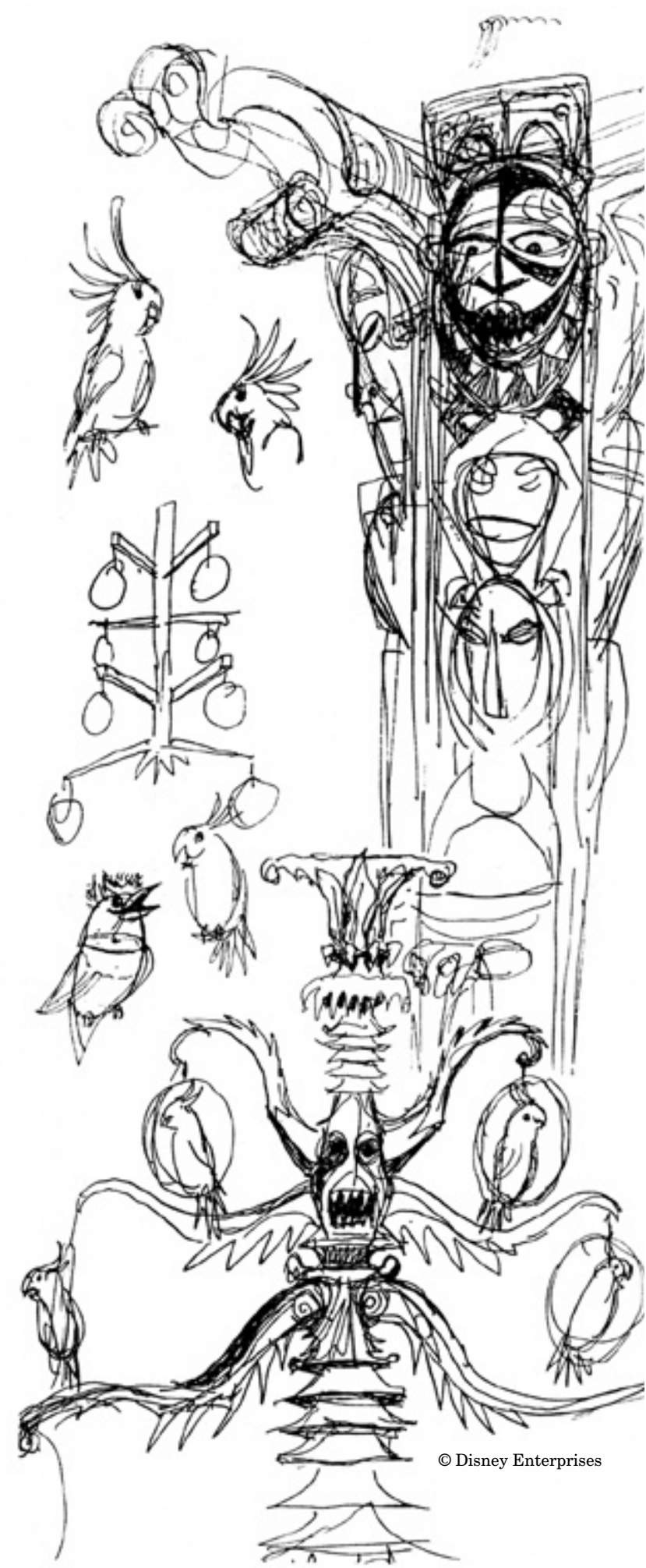
THE "E" TICKET: This was in 1961 or 1962?

MARC DAVIS: Yes … you know that WED was formed for the original building of the Park, in 1963 or '64, and the original guys were Dick Irvine, Herb Ryman, John Hench, Roger Broggie … I don't know when Joe Fowler came into this.

You know, Joe Fowler couldn't stand me, originally, because he was basically running the whole thing … sort of the overall manager. And everything I did involved a change, or something, down there. He wasn't very happy with that. I remember one day I was working in the corner building and he looked in at me and said, "What are you doing with your little pencil now?" … (laughter). Later on we got along fine.

THE "E"TICKET: There was the first group of artists and other people who built Disneyland for its opening in 1955. Would you say that you were part of a "polishing up"team, or a "changing of the guard" in the early '60s?

MARC DAVIS: No, there wasn't a "changing of the guard." I don't think that's the way to put it. I think it was just that there were some things at the Park that Walt Disney didn't feel right about … and then, if you were available, he would say, "Hey, maybe Marc can do something about this," … or maybe Joe, or someone else, not necessarily me.



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THE "E"TICKET: I guess we're asking if there was a clear-cut team who opened the park in the '50s … and then a "World's Fair Animatronics" group in the '60s?

MARC DAVIS: I think this was true, but I think it was a natural evolution. Walt never worked that way. He would say, "Well, we've done that … now let's see if we can do something different." He was always looking off into the future. He didn't care an awful lot about looking at the things that we'd done in the past.

THE "E" TICKET: What enticed you to take the step to leave the Studio and work directly for WED?

MARC DAVIS: I guess it was working with Walt himself. There was something about him, as a personality. You know, when he liked what you were doing, you felt good. You bet on him. I left the Union, at the Studio (WED was non-Union) and I was no longer working in the film business, either.

THE "E"TICKET: You brought a sense of storytelling … of showmanship from the films, to your work at Disneyland …

MARC DAVIS: Well, you know I missed that first five years at Disneyland. I came down and kind of looked at things critically, and said to myself: "I think I can help this stuff." Humor and amusement … I think people want that. You know it's easy to do the heavy aspects, but it's hard to do the funny stuff.

I think that this may be what I brought to Disneyland … the humor and so forth …

THE "E" TICKET: What was the first project you worked on at Disneyland?

MARC DAVIS: The **Enchanted Tiki Room** … and we started that out at the Studio.

THE "E" TICKET: Was there a connection between this attraction and your interest in New Guinea artifacts?

MARC DAVIS: Well, as I've said, I have long had an interest in Oceanic Art, so I knew what I was looking for. I designed those "talking totem poles" and the walls, and all those things that came to life in there. I didn't own any of these pieces from New Guinea at that time, but I was very aware of them, and knew them. I taught a drawing course for seventeen years, one night a week, out at the Chouinard Art Institute. I was pretty knowledgeable about art in general.

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THE "E" TICKET: Was it in 1960 that Animatronics were first introduced in the **Mine Train Through Nature's Wonderland**?

MARC DAVIS: Well, they had some in there to begin with. Walt sent me down there and he said, "Go down and take a look at **Nature's Wonderland** and see what you think," because he knew I knew a lot about animals. I did a flock of drawings on it.

THE "E" TICKET: Is that how it would work? Walt Disney would have some idea or concept, and talk to you directly?

MARC DAVIS: Oh, yeah … I went down there, and looked the thing over, and formed a lot of opinions about it. I did some storyboards … and then Walt asked me how it was going. I said that I'd done some storyboards and he said,"Hey, wait a minute. I just spent $50,000 on that ride … where are these boards? Get them into the WED office at one o'clock. We'll have a meeting!" He had everybody over there and I didn't know what the hell was happening. So he saw all this stuff, and he heard my opinions on it, and he bought the whole conception!

One thing I pointed out was that they had the **Mine Trains**, the cars, set up with that "square-seating" with people facing each other. I explained how people sitting facing forward actually do watch everything that comes toward them on a ride like that. So anyway, he bought that and he also agreed with a lot of other ideas. Here's a prime example of the humor, the storytelling that was missing: He had a couple of "kit foxes" … one was looking at the train over here, and its head went up and down, and there was another one maybe a hundred feet away, and its head went side to side. Well, I took the two of them and put them face-to-face … so one nods like this and the other one does this … and you immediately have an idea. That's what I started doing on the rides. I was creating storytelling tableaus.

THE "E" TICKET: Are these sketches also from **Nature's Wonderland** at that time?

MARC DAVIS: Well, yeah … here is a sketch of a little "runaway train" within **Nature's Wonderland**, where you would have separated from the locomotive. You roll one way and the locomotive goes the other, and then finally you join back up together. This was way before Indiana Jones … (laughter). I designed another attraction for them, all indoors and enclosed in a building. It had four areas (WED has the drawings for this ride). You started out at ground level and you got in this train. The first area would be Summertime. Everything would be bright and summer-feeling, summer animals … and then you'd go up to the next area. You'd climb up in height and you'd have Autumn,with Autumn leaves all in color and the animals of that period. You'd change the temperature of each of these places. Then in the third one, the highest you'd go, would be Winter with the temperature dropping down … and so on.

THE "E" TICKET: We've heard that the idea of the "Lost Safari" was first planned as a display alongside the route of the **Santa Fe and Disneyland Railroad** …

MARC DAVIS: Walt wanted me to design some ideas all the way around the Park, that people on the **Train** would see. The people would know that this had to do with the **Jungle Cruise**, and they would say, "Hey, let's go see that!" This would have been in the mid-sixties. I didn't work on that before 1960.

Well anyway, Walt asked me to do these ideas. I did a whole flock of them … and one I did was this "trapped safari" with a rhinoceros and all these guys up the post … and Walt just loved that thing. He said, "Marc, that's too goddamn good to use out there. Let's put that in the ride." So that's how that whole area … the African Veldt … evolved from one idea.

THE "E"TICKET: These scenes from the train … they were just for the Adventureland area?

MARC DAVIS:No,they were going to be for all the way around. I did stuff for Tomorrowland. I had flying saucers and little green men …

THE "E"TICKET: How much of it was actually used?

MARC DAVIS: None of it … other than that **Jungle Cruise** part.

THE "E"TICKET: So the things like the Indian raising his arm, do they predate this time period?

MARC DAVIS: The Indian who raises his arm was not mine. Somebody else had done that much earlier.

In the meantime, the World's Fair came along, and I worked on all four shows for it.Mary Blair did **It's A Small World**. I designed all the animation for it. Mary Blair designed the backgrounds, and my wife Alice designed all the costumes for it.

THE "E" TICKET: Alice, was this when you first began working with WED? How did that start?

ALICE DAVIS:It's kind of a round-about story. Shortly after Marc and I were married, in 1956, we were having dinner up at the Tam-O-Shanter … which was one of Walt's favorite restaurants. He used to go walking through there by himself. He came walking through one evening and he spoke to us. He sat down and joined us for a drink and asked what I did professionally. I said that I was a costume designer, and he said, "Oh, I'll have you work for me, someday."

Later on Marc and Mary Blair were working together on **Small World** … just getting it started,for the World's Fair. Mary came over for dinner and she said, "Alice, you should be doing the costumes for **Small World**. They think I can do costumes, but I know I can't." The next day, I got a phone call from Walt's office.

MARC DAVIS: At that time, we were designing the action, and we helped work on models, which were just done on cardboard. We didn't need three-dimensional figures for all the little drawings that I did.And then there's another fellow, Rolly Crump, who designed the toys. The Sherman brothers did the song, which I hate to think about because you can't get it out of your head … (laughter). I understand one of them has it on his doorbell.

THE "E" TICKET: We understand all of you worked on a one-year deadline for the World's Fair opening. What was that like?

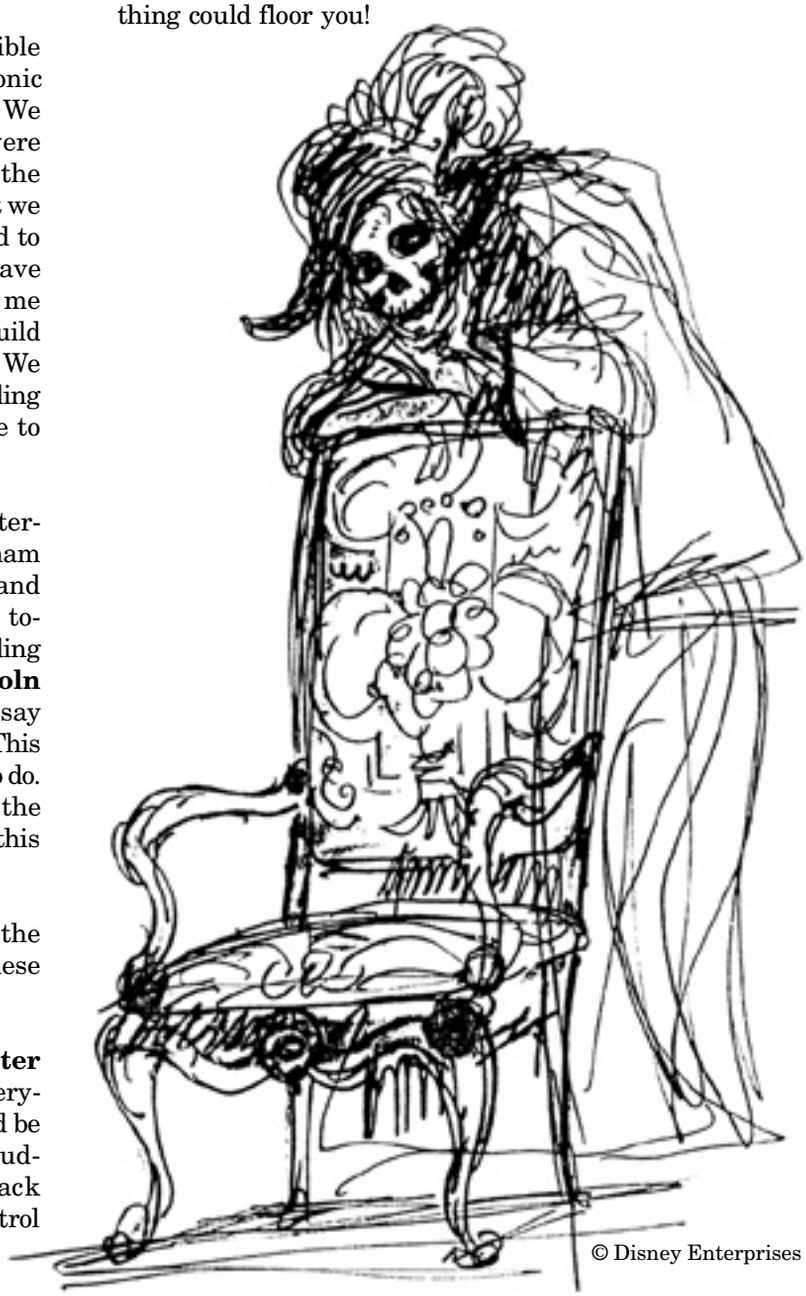
MARC DAVIS: It was rough … and the most terrible thing was that Walt wanted to do these Animatronic figures and they had to be pretty sophisticated. We were doing the General Electric show and we were also doing **Mister Lincoln** … and Robert Moses, the head of the World's Fair, flew out to see Walt at what we called WED at that time. He insisted that Walt had to give him this Abraham Lincoln. Well, we didn't have the technology for it … and this was when Walt put me on it. I have a notebook in there that I did, "How To Build a Mechanical Man" … and all of this was wrong. We weren't building a mechanical man … we were building an illusion. An illusion of man. That took a while to soak into me, and into everybody else.

I want to show you something I think you'll be interested in. Walt told me that he wanted to build Abraham Lincoln. He knew I knew a lot about anatomy and things, so I went ahead and put these drawings together. This sequence shows **Mister Lincoln** standing up. Here are the different movements that **Lincoln** went through in his performance. You know, they say somebody else animated that … that's a lot of crap. This is **Mister Lincoln**, and these are the things he had to do. Here, he leans forward … and he rises, watching the center of gravity. Then, see where he has to move this one leg? This is what I meant by the illusion …

THE "E" TICKET: It's difficult to comprehend the amount of effort it must have taken to turn these concepts into a finished attraction in 12 months!

MARC DAVIS: Well, when we got him built, **Mister Lincoln** would go through his performance … everything would be fine, and then, all of a sudden, there'd be some kind of a glitch and he'd become a "spastic"suddenly. The poor sound men would have to come back night after night and redo the tapes that would control the figure. And after two weeks … I guess the Fair was open … Robert Moses decided he wanted to see this **Mister Lincoln**, since he'd talked the State of Illinois into buying it. He came into the **Mister Lincoln** show with all of the New York "ward healers" and their wives … and we had to run it for them. This was maybe 11:00 in the morning. I sat next to Dick Irvine, and he sat next to Walt.There was General Potter, the one time head of the Panama Canal, and he was Bob Moses' assistant. General Potter sat on my right, as I recall, and then there was Moses and all the other officials and their wives …

Mister Lincoln went through his performance … and God … not one glitch! We wanted to hug him! The only thing was, you couldn't go up and hug a big piece of machinery like that because it could kill you. This thing had 500 pounds of hydraulic pressure … it could kill you. Sometimes you worked on it and you forgot that it wasn't a human being. If somebody fooled around, this thing could floor you!



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You know, on **Mister Lincoln** I didn't turn the knobs that controlled him myself, but someplace you'll find my "dialogue sheets" all marked out just like you do for animation … every move **Lincoln** was to make … and whether it was a larger move, to turn his hand at this point, and so on.

THE "E"TICKET: Did they refer to those as a script, or something else?

MARC DAVIS: Well, they didn't call it anything. It was just the "animation pattern" so that the guys that turned the knobs could follow and watch along with it, to animate the figure. I see an awful lot of this stuff done now, and it's so meager and so poorly thought out … and it doesn't come to life. **Mister Lincoln** did come to life, to a point. When the attraction was opened to the public, the *New York Times*, in their Sunday Section, reviewed it full-page and said, "At this point **Mister Lincoln** stands up and walks forward on the stage, and delivers his address." The illusion was that good, that this reviewer thought that **Lincoln** literally walked forward. I think that was a hell of a compliment …

THE "E" TICKET: Of the four attractions at the World's Fair, was **Great Moments With Mister Lincoln** the most complex?

MARC DAVIS: Well, it was the one where we "sweated blood." You know, Walt was about ready to cut his own throat and we were about ready to jump off the bridge with him. You know it was horrible! You can't believe … here we were, stuck with something and Walt didn't have the technology to have accepted that assignment at that time.

THE "E"TICKET: And you were actually at the elbow of everyone working on the installation during that time?

MARC DAVIS:Oh absolutely! It was like working on the first automobile or the first airplane or whatever, and you didn't know whether it was going to fly or not.

THE "E"TICKET: There was also **Primeval World** …

MARC DAVIS: I worked on that. I designed the caveman and the dinosaurs. Those dinosaurs have moved on and have been copied by many people. I designed all their movements and what they would do, and itemized everything. And anyway, then we did the General Electric show …

THE "E" TICKET: The **Carousel of Progress**?

MARC DAVIS: Yes … a lot of the ideas on that were mine. Not all of them, it had been worked on by other people before, but I followed through on that whole attraction.

THE "E" TICKET: That ride was always one of our favorites, after it was brought to Disneyland …

ALICE DAVIS: You know, I had a funny incident happen to me when I was doing the remake of costumes for the **Carousel of Progress** show, here at Disneyland. At one point they were having a bunch of V.I.P.s come through to see it … so we had to get the show "dressed" real quick.

I was down with the girls helping with the dressing. Do you remember the figure who was sitting, straddling a chair fanning himself, saying "Whew … hottest summer we've had in years …?" Well,to dress him you had to have the back of the pants open and then put together with Velcro, and the whole seat of the pants was cutout so that you could put the pants on around him.They had a drawstring that came around the seat of the chair. You had the fly open and you would pull this cord up, which tightens the pants around the buttocks and the thighs, and then you would tuck the shirttail in and zip up the pants …

I had this figure almost dressed, and unfortunately, the machinists had gotten so used to seeing me with these figures that they forgot I was there. I had told them "When the V.I.P.s come, let me know so I can get the hell off the stage" … (laughter). So I'm dressing the figure, and these people came around. I'm on stage and I've got both hands down in the crotch and I'm pulling this drawstring … and they've got the figure working. All the people were looking at me and he's saying, "Whew … hottest summer …" The whole place just burst into laughter … and all the V.I.P.s, including my husband, were there.

THE "E" TICKET: That's a great memory. Can you tell us some of your experiences when you worked on **It's A Small World**?

ALICE DAVIS: Well, I enjoyed **It's A Small World**. It was marvelous. I did the costumes … I was a "big girl" playing with dolls … and getting to use the most expensive fabrics, anything I wanted.There were no holds barred on that. I didn't have to go to any bookkeepers or anything else, because Walt just said I was going to do it!

I started making patterns for **Small World**, even though they felt it was not necessary. I said, "You have a standard doll … you'll have a standard pattern for this," and I started a book, and I had swatches of all the materials that were used on each garment, the buttons and everything else. This was all on this page … with the number of the doll … say it was number 369 … these were the fabrics, these were the trimmings, these were the braids, the whole bit! So anybody could come in from the cold, from the street … they would have the pattern, it would be numbered, they would have the

book and they would have a photograph of the completed article. The young kids who would go on "quality check" every morning, to check all the dolls, would just take this book along with them and just flip through.

THE "E" TICKET: Marc, wasn't the **Jungle Cruise** modification one of your larger projects at Disneyland?

MARC DAVIS: Yeah … we did that while they were building the New Orleans Square, and setting that in … and since Adventureland was adjacent, Joe Fowler suggested to Walt that this would be a good time for him to do something in there, because they were going to be "ripping into it." That was the first time I had ever experienced anything like this … having to go down there and help direct guys with bulldozers (laughter) … what an awful experience! And you saw the look on their faces, like, "Here we go again … Walt's sent another one of these studio characters down here." There were a few people who really helped me. There were a few others who would just snarl and bark at you.

Whenever Walt would come down, boy would this gang gather! It was like moving through a subway crowd. They all wanted to be noticed by Walt. "Here I am …," "I'm doin' good…," "I'm your man…," and so forth.

THE "E" TICKET: This drawing, of a hunter with a rifle, is a **Jungle Cruise** scene which wasn't used at the park …

MARC DAVIS:That's right … and that was only a part of the gag! On the other side of this big bush was a tiger. You would come along, and you would hear a gunshot … then, on the other side was this tiger and he had no fur on his behind, and he's looking back … (laughter).

THE "E" TICKET: This is a funny sketch. Was this also for the **Jungle Cruise**?

MARC DAVIS: Yeah,this one never made it either … a man-eating plant (laughter) with skulls and bones all around it.These are some things … there were some square people working down there …

THE "E"TICKET: Let's talk a little about the development of the **Haunted Mansion**.

MARC DAVIS: Well, you know … they were always trying to make a story out of it. You know, here was the bride,whose bridegroom was killed, and soon.... Telling a story in this medium just didn't work. My point of

GORILLA SCENE
3
BAMBOO BACKGROUND TO GIVE FEELING THAT FOREST CONTINUES
REVERSE STAGEING (FROM ORIGINAL SKETCH)
FINAL SURFACE TO HAVE TIRE MARKS IN PERMANENT EARTH.
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TREES FACE LEAD AREA
ROCKS TO ACT AS A RETAINING WALL TO HIDE SCENE FROM DOCK AREA.
CROCODILE and PARROT.
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view on all of these attractions is that they are a series of experiences. You aren't telling a story in the **Haunted Mansion** anymore than you are trying to tell a story in the **Pirates of the Caribbean**. You're showing some pirates in a lot of interesting situations, but you don't really have a beginning or an ending. They're a series of situations, not a story. I think this is why Walt never bought the **Haunted Mansion**, in his time …

THE "E" TICKET: These **Haunted Mansion** drawings are wonderful. Were these used for the **Mansion's** "stretch room"?

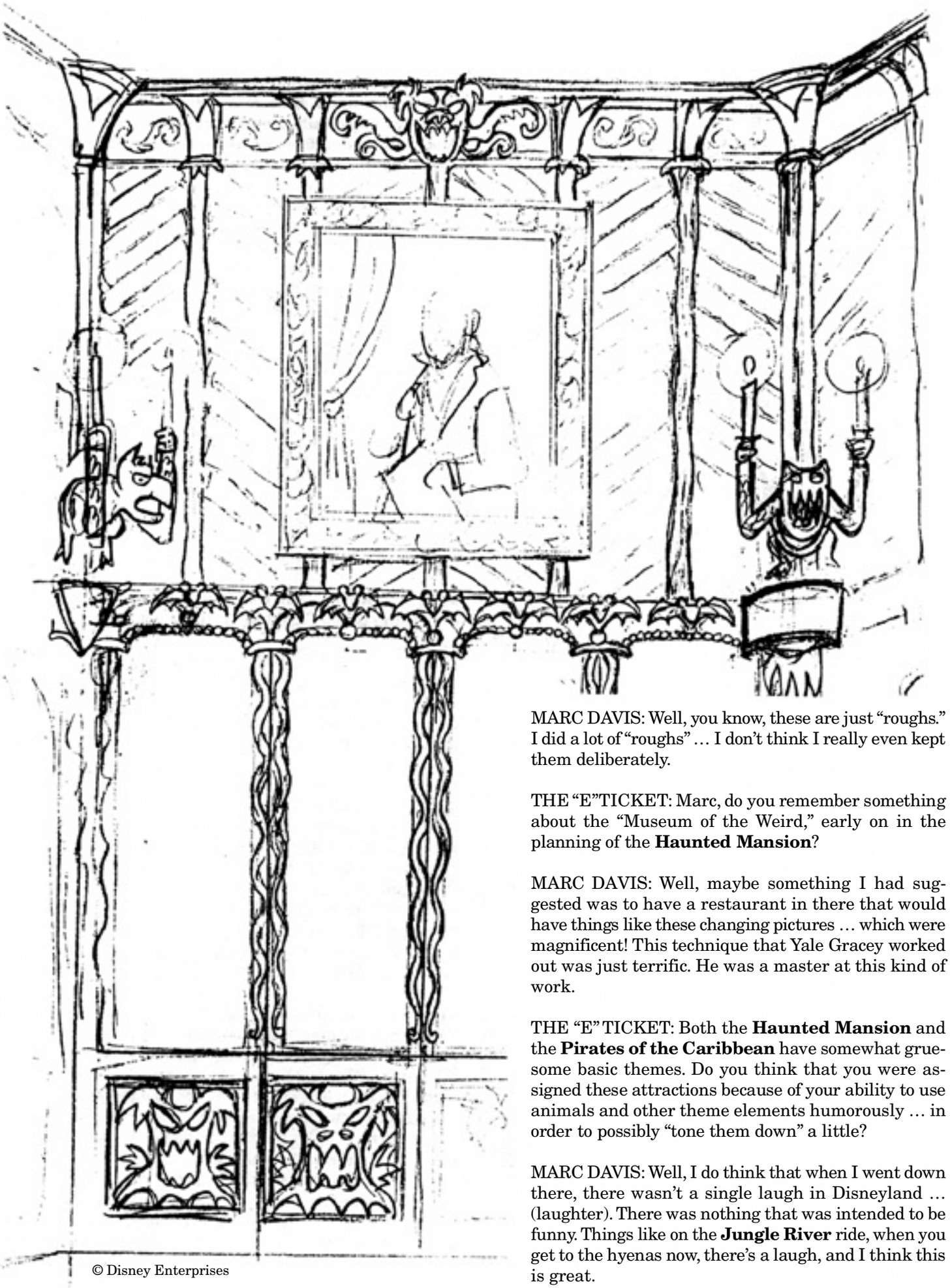
MARC DAVIS: Yes … here are some of the original designs for that "stretch room." I designed that whole room. And here are some of the "changing"pictures, for the paintings that slowly changed in front of your eyes. They worked so beautifully … the only thing was, they weren't things that you could walk by. And these drawings were for Florida.

THE "E" TICKET: These drawings are so good in showing the process … the way the actual design elements in the **Haunted Mansion** started out … here are the gargoyles, and there's a hand …

MARC DAVIS: There's a story about this "changing" drawing of Rasputin … see how his eyes change and grow larger and hypnotic? Walt said, "I don't know about this … I know Rasputin's dead … but he may have relatives"… (laughter). See, he was supposed to be a hypnotist, but we didn't use it.

These "changing" pictures were never done properly. We had a system that was so perfect on this. It was worked out by Yale Gracey. He had a canvas … it looked exactly like an artists canvas … and he had a back-projection thing on it. He could dissolve these drawings, one into another … but it took a little bit of time. It would have been great. I thought that eventually they could have had a restaurant down there, by the **Haunted Mansion**, and they could have used them. They didn't work for "walk-bys."

THE "E"TICKET: So all of these portraits, used in the **Haunted Mansion**, are yours. There's the "Cat Lady" and the "April Through December" series … there's "Medusa." And this is all definitely Anaheim material, from 1963 or 1964?



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MARC DAVIS: Well, you know, these are just "roughs." I did a lot of "roughs" … I don't think I really even kept them deliberately.

THE "E"TICKET: Marc, do you remember something about the "Museum of the Weird," early on in the planning of the **Haunted Mansion**?

MARC DAVIS: Well, maybe something I had suggested was to have a restaurant in there that would have things like these changing pictures … which were magnificent! This technique that Yale Gracey worked out was just terrific. He was a master at this kind of work.

THE "E" TICKET: Both the **Haunted Mansion** and the **Pirates of the Caribbean** have somewhat gruesome basic themes. Do you think that you were assigned these attractions because of your ability to use animals and other theme elements humorously … in order to possibly "tone them down" a little?

MARC DAVIS: Well, I do think that when I went down there, there wasn't a single laugh in Disneyland … (laughter). There was nothing that was intended to be funny. Things like on the **Jungle River** ride, when you get to the hyenas now, there's a laugh, and I think this is great.

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THE "E"TICKET: I guess we're talking about the idea of taking something that is not funny, and making it a little humorous, a little more human. **Pirates**, for instance, are actually pretty scary guys. Did Charles Adams have any influence on you, for instance, in your designs for the **Haunted Mansion**?

MARC DAVIS: Not really … I talked to Walt about that "look," and he said no, he wanted the outside of the **Haunted Mansion** to look real neat. He said, "I don't want anything in Disneyland to look like we don't take care of it … but inside the house you can do anything you want."

THE "E" TICKET: We imagine that people are the most familiar with the artwork you did for the **Pirates of the Caribbean** ride …

MARC DAVIS: Well, yes … I designed all the figures in that ride … and how they moved. Alice manufactured all the original costumes for the **Pirates** ride. Walt had a very high regard for Alice's work, because of Mary Blair, who was also very high on Alice's talent. Walt had a great respect for Mary Blair. It was Walt's decision that he wanted Alice to do these.

THE "E"TICKET: Can you tell us some details of how the **Pirates of the Caribbean** actually got its start?

MARC DAVIS: Well, Walt came to me and said, "I've been meaning to do a 'pirate thing'...." He said, "Maybe we can have a walk-through there where we can see these pirates," and so on. So I designed a walk-through pirate ride, all the way through. It was done so it would be behind glass, and each section that you would come to would be a scene … the City Mayor and some foes … and it would light up as we told the story of each particular sequence. But, the funny thing was, Walt was never quite ready to look at these drawings. He'd come into my room and not look at the walls and boards. He'd come in and he'd talk to me about pirates, but he would deliberately not look at the storyboards. It was annoying as hell to me, because I knew I had some work that I thought was pretty good, and also, I wanted to know what he thought about them.

This went on until we went back to New York … and I think when we came back from there, Walt knew what he wanted to do. He wanted to really do a big "pirate attraction." He wanted to build a big ride outside the berm … which is where it is. We were going to go down, underneath New Orleans Square, which is where the whole walk-through was going to be done, and that's why I came up with the ideas of the skeletons and so forth … we had to fill it up with something! There were a number of people who worked on it besides me, but what I did was to design all the characters, what they did, and where they did it.

THE "E"TICKET: Alice, Marc mentioned that you did the costumes for the **Pirates of the Caribbean**.

ALICE DAVIS: Yes … I graduated from "sweet little children" to "dirty old men" overnight … (laughter). When I went to work on the **Pirates** costumes, the figures were mostly pipes and tubes, and they had some "butyral" castings for a figure. But, like the girl in the auction scene … the redhead with her arm up behind her head … from right below the bust to the top of the pelvic bone, there's nothing but just a tube. I had to build corsets that would make the shape of the body, and then put the clothes over the top of it.

THE "E" TICKET: What is "butyral"?

ALICE DAVIS:It's a clear plastic … a very hard plastic that can take a great deal of heat and so on. The clear plastic is shaped over the working mechanism.

THE "E"TICKET: There's an early drawing of pirates around a table, looking at a map … illustrating a "wax museum" coming attraction in the early '60s guidebooks. Did you do that illustration, Marc?

MARC DAVIS:Oh, probably. I have one of the souvenir books in there. Do you want to look at it?

THE "E" TICKET: We brought one of ours. We bought it when the **Pirates** ride first opened.

© Disney Enterprises

MARC DAVIS: I did hundreds of ideas like these in this book. These were all things that I did, trying to find the damn ride. This was a beautiful drawing. I don't know whatever happened to it.

THE "E"TICKET: What about the map in the front of the book?

MARC DAVIS: No … Sam McKim did that … and there are a couple of drawings in here by Colin Campbell. These are mine … this is Blackbeard, and this is Henry Morgan, and this, I think, was supposed to be Jean Lafitte.

THE "E"TICKET: We've done surveys of our readers, in the last couple of years, and the **Pirates of the Caribbean** comes in as the number one attraction, hands down.

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NOVEMBER 16, 1965

FIGURE

F5-T-B17 Captain - Lip pinch, pucker, smile, F-sound, lip up, eye blink, eye turn eyebrows, frown - mouth, headturn, head nod, body turn, - torso twist, body forward from feet, right arm, minimum 2 moves, left arm minimum 2 moves. Right hand sword wrist move. Left Kneebend.

MARC DAVIS:I'll be darned … that's nice to hear … because sometimes you wonder if someone is going to go through there with an ax … (chuckle) … which they do.

THE "E" TICKET: Alice, is this you dressing the redhead figure in the souvenir book?

ALICE DAVIS: Yes … I'm wearing a white smock. She's the figure, from here down to here there's nothing but just a plastic tube.

THE "E" TICKET: Have they had to replace many of the costumes in the **Pirates** ride, over the years?

ALICE DAVIS: They haven't had to make very many. They're almost all still there, because I insisted on both inner-lining and lining all the costumes. People thought it was just extra expense at the time, but it's turned out to be a good idea.

THE "E"TICKET: Marc, there's a '60s Disney television show which features quite a bit of footage of Walt holding up models of the pirates to your drawings up on the wall … and the models appear to be exactly the same size, in perfect detail, to your artwork. What was your interaction with the sculptors?

MARC DAVIS: Well … I would supervise the art while Blaine Gibson did the models … a lot of them. We had an awfully good Sculpture Department, over there at WED. Generally you'd have meetings on the drawings, and then we'd start a model on these things. We had a lot of model-makers working there, and I respect these people. We made the models, and put them at eye-level so you could walk through. People … well, not as tall as you guys … but normal people (laughter) could walk through this model, almost like the boats. Here were all these figures, the way that they would be in the attraction. You could turn the figures more, and so on, and get a pretty good idea how things would appear.

Then,eventually, we began building the real thing, and Walt saw bits and pieces of that … he died before we got very far with it. I did some walk-throughs of the **Pirate** ride with him down at Disneyland …

THE "E" TICKET: So Walt Disney did view some of the scenes, actually in operation?

MARC DAVIS: Yes … he saw a little bit of the "auctioneer" pirate moving. I don't know how many of the other characters. We had done some very sophisticated animation on the "auctioneer," with a lot of subtleties. Because we weren't sitting in a theatre, where the character had to "stay alive" for five minutes, (like **Lincoln**) I felt that a lot of that movement was wasted. I mentioned this to Walt and he said,"Well,people go through this more than once, and they won't get tired of this."

We walked through the whole channel, down there, although there wasn't much in the way of "set pieces" put in … and as I say, it wasn't very long after that that he died …

THE "E" TICKET: How did Walt Disney's death impact the process there at WED?

MARC DAVIS: Oh … it was just a shocker! He came over to WED, about two weeks before he passed away, I guess, and he dropped into the office that I was in. I had drawings of a "bear band" that I had done … not the "bear band" that you see down there … this was an experimental thing that I had done. I had a "jazz band," I had a "circus band" … many things. I believe that you explore everything that's necessary, to come up with the best that you can. I had these things, and Walt laughed when he saw them. He looked awfully bad. He'd been in the hospital, and he'd lost a lung, and so on. He stayed there for about fifteen, twenty minutes … he was a man that had to keep interested, he couldn't just sit … so I said that we had this **Flight to the Moon** "master of ceremonies" down there.

THE "E" TICKET: This is the man who stands and directs the computers in **The Mission To Mars**?

MARC DAVIS: Right. We had him animated, downstairs. So we got up, and then, suddenly, Walt was surrounded by everybody else. So we went out.Later he came back around … and I stopped in my doorway … and as he walked down the hall about 40 feet, he stopped and turned … he said, "Good-bye, Marc." And that was it. He died a couple of weeks later. And he never said good-bye, usually. He would say, "Let's get together," or "How about next week?" or something. I'm positive that he had a feeling about it …

THE "E" TICKET: Which of the attractions that you worked on is your favorite?

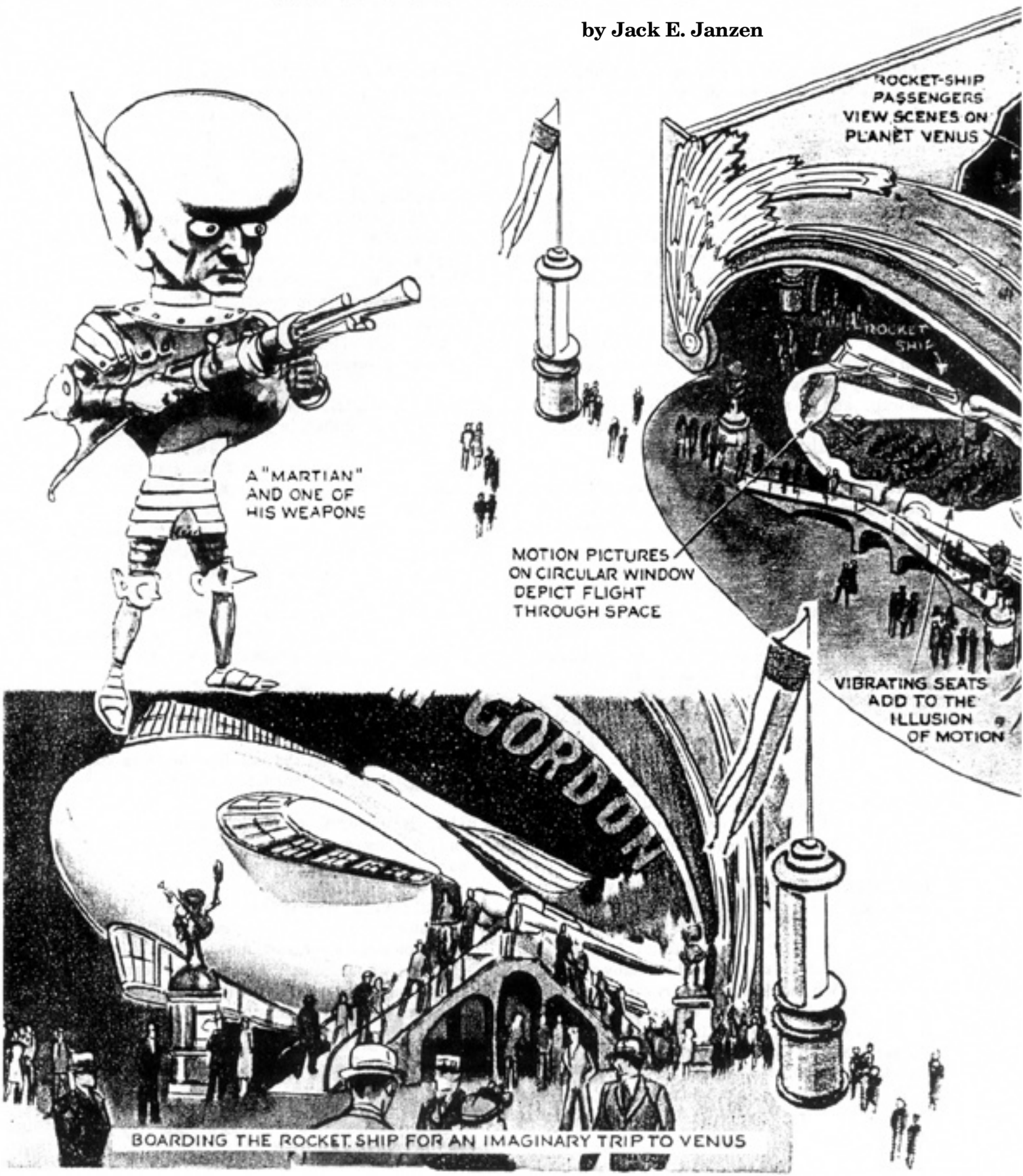
MARC DAVIS: Well, the one I liked best was **America Sings** … (chuckle) … which they took out.

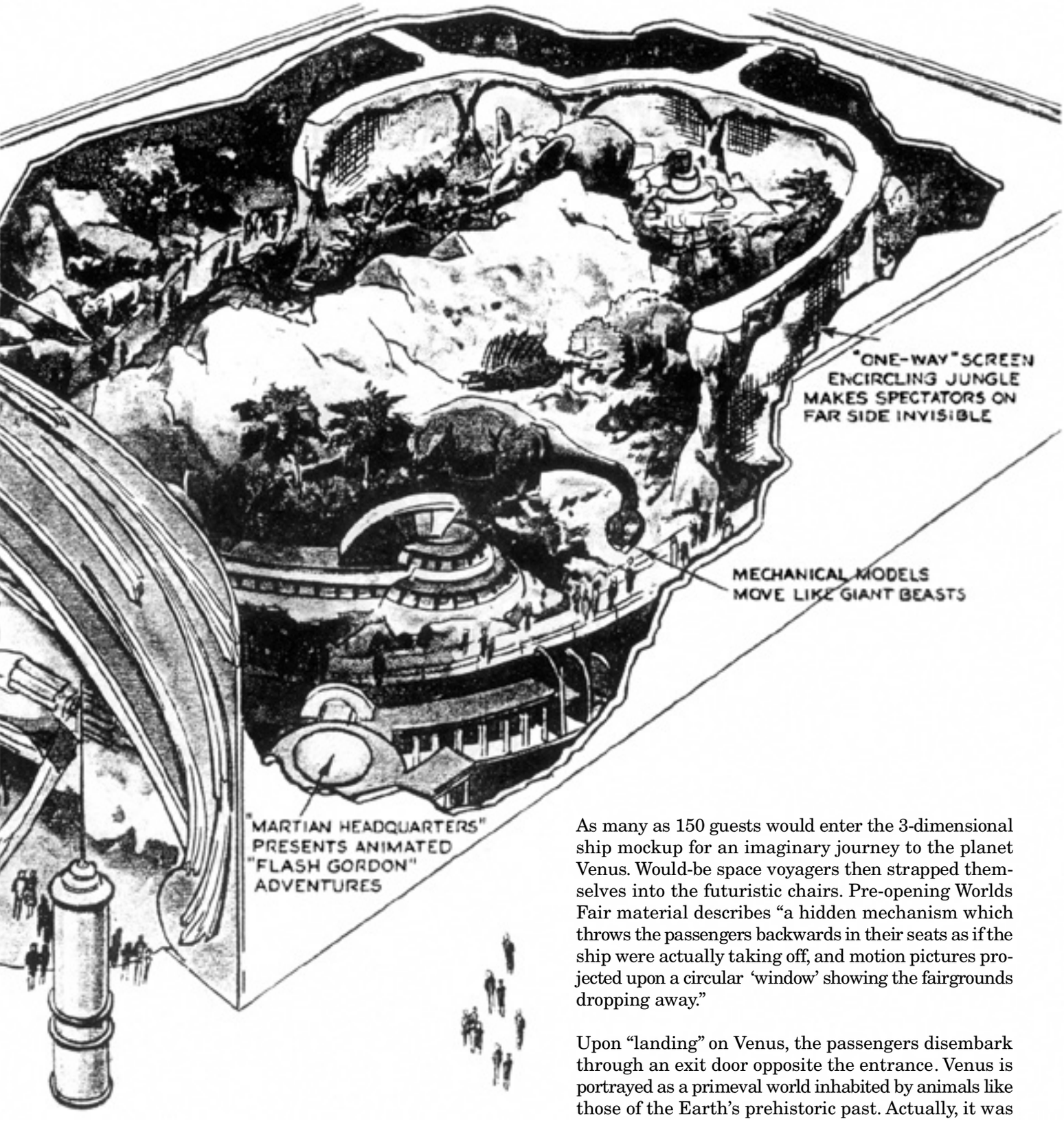
THE "E" TICKET: As you look back on your career, and your long association with the Disney organization, do you have any regrets?

MARC DAVIS: Well, it's like in animation … another animator once said, "When you get down to the last two scenes on a character, you know how you should have done the whole thing." I have some regrets about everything, but I guess I go with Walt about this … I think you can do everything better … I think this is true on all of these attractions.

A 1939 TRIP TO VENUS

by Jack E. Janzen


A "MARTIAN" AND ONE OF HIS WEAPONS
ROCKET-SHIP PASSENGERS VIEW SCENES ON PLANET VENUS
ROCKET SHIP
MOTION PICTURES ON CIRCULAR WINDOW DEPICT FLIGHT THROUGH SPACE
VIBRATING SEATS ADD TO THE ILLUSION OF MOTION
GORDON
BOARDING THE ROCKET SHIP FOR AN IMAGINARY TRIP TO VENUS



Last issue we asked the question: "If you could travel back in time, what ride or attraction would you go on?" One good choice might have been the **Trip To Venus** dark ride at the 1939 New York World's Fair. The ride was located at one end of the mile-long "amusement zone," and visitors were drawn to the attraction by a dazzling "golden comet" streaking its arched path across a pink and green background on the ride's facade. Framed by this heavenly display was a monumental Art Deco rocket ship inspired by artist Alex Raymond's legendary comic strip *Flash Gordon*.

As many as 150 guests would enter the 3-dimensional ship mockup for an imaginary journey to the planet Venus. Would-be space voyagers then strapped themselves into the futuristic chairs. Pre-opening Worlds Fair material describes "a hidden mechanism which throws the passengers backwards in their seats as if the ship were actually taking off, and motion pictures projected upon a circular 'window' showing the fairgrounds dropping away."

Upon "landing" on Venus, the passengers disembark through an exit door opposite the entrance. Venus is portrayed as a primeval world inhabited by animals like those of the Earth's prehistoric past. Actually, it was inhabited by dinosaurs and prehistoric mammals recycled from the Chicago World's Fair. These mechanized beasts originally resided in the "World A Million Years Ago" exhibit, in 1933, sharing the prehistoric limelight with a competing dinosaur exhibit presented by Sinclair Oil. This enthusiasm for the Mesozoic era was part of a dinosaur mania which swept America in the 1930's and which included the popular *Pellucidar* novels written by Edgar Rice Burroughs, the Sunday funnies character Alley Oop, and, of course, the release of Willis O'Brien's blockbuster … *King Kong*.

Flash Gordon Rockets Way In Stirring

The "Million Years Ago" figures were transported to, and used effectively in, the 1939 Fair. Space travelers walked a circular path around a scenic diorama depicting extinct flora and fauna. Suspended between viewer and diorama was a one-way screen … "this ingenious device preserves the illusion of reality by making spectators on the far side of the path invisible." By today's standards, the movement of the figures was nearly as primitive as their surroundings. Bulky electric motors laboriously turned gears that meshed with wheels that drove tie-rods from the chest cavities which induced movement in the outer extremities. But … mechanical monsters that rhythmically snapped their jaws or flapped wings were awe-inspiring to a pre-World War II crowd.

to Screen Adventures on Strange Planet

At one point in the "Venusian Jungle"circuit, visitors could view a Martian colony headquarters. Aliens from Mars battled it out with the prehistoric beasts of Venus, reenacting scenes from the newly released episodic adventures of *Flash Gordon's Trip To Mars*. Released by Universal in 1938, these 15 serial episodes are among the favorites of fans of early science fiction. Buster Crabbe and Jean Rogers gave stirring performances, designed more to excite than to convince the enthusiastic audiences of the time.

What went through the minds of these Fairgoers as they exited the ride and later thought of rocket ships, alien planets, strange beasts and Martians … and the action-packed images of *Flash Gordon*? I called several friends who had actually attended the 1939 New York World's Fair, and asked them what it was really like … they didn't remember the ride!

I didn't panic until I talked to Forrest J. Ackerman, renowned Sci-Fi collector, author, and expert. He was so involved with the budding Science Fiction phenomenon that he walked around the Fair in a space suit. He loaned Ray Bradbury $50 for the bus fare to the first Science Fiction convention that same year … surely he would know about this attraction: "No, I'm sorry Jack, I don't remember any ride like that."

Certainly the ride was planned for inclusion in the Fair. Was it ever installed? Did some insurmountable problem cause a last-minute cancellation of the attraction? We do know that the idea was there. It is strange to think of people sitting in vibrating seats, watching projected stars flash past them as they visit strange planets … 50 years before anyone knew about the Moons of Endor.

Buster Crabbe

We would greatly appreciate information to substantiate (or deny) the existence of this dark ride ancestor …

WANTED - ViewMaster reels.

WANTED - Pen Pals!

WANTED - Film or Video on Disneyland U.S.A.1957.

WANTED - Roger Rabbit items, cloisonne pins, Lee belt buckles, ToonTown playset from L.J.W. and men's adult bathrobes—other items if they are unusual and I don't have them.

WANTED - Actual "E"tickets … also, the "Story of Walt Disney" by Diane Disney Miller, and "He Drew As He Pleased" by Albert Hurter.

WANTED - Disney-related certificates: canceled or specimen stock certificates of Disney Corp., Mickey Mouse Club, or Mouseketeer certificates, etc. Send photocopy and asking price.

WANTED - Great Moments With Mr. Lincoln sterling silver charm.

WANTED - Cartoon cels, backgrounds, drawings - any animation art … also old Disney books and comics, and anything pertaining to Fantasia.

WANTED - Lamppost signs/plaques from Tokyo Disneyland/Disney World/Disneyland … also want employee name tags: David, Dave, Judy, James, Jim, Janice … Epcot wall maps and 1971 Disney World wall map.

WANTED - All Disney sheet music, especially Zorro!

WANTED - Old images of Tomorrowland, especially the Hall of Chemistry, Kaiser Aluminum and Journey Through Inner Space … photocopies or originals.

WANTED - Any of the Disneyland games put out by Parker Brothers in the '50s, also Storyboard #1 and early Disneyland souvenir books.

WANTED - Would like to hear from readers who have photos, souvenirs or remembrances of Pleasure Island, a '60s Disney-inspired park outside of Boston, MA with a "whaling village" theme … although very young, I do recall a boat ride in search of Moby Dick and a Peter Pan's flight style dark ride aboard small helicopters … I appreciate any information on this short-lived, long forgotten park.

WANTED - Parker Brothers Disneyland boardgames - also 1960s ViewMaster Disneyland reel sets with booklets.

WANTED - Employee pin "Diane" from any of the Disney Parks.

WANTED - A list of posters on Disney World or Disneyland Haunted Mansions.

FREE - Disney/M.G.M. Studio pocket guidebooks from opening week in May … perfect condition. I've got some extras and will mail one copy to the first few requests.

WANTED - Snow White ceramic cookie jar.

WANTED - Disneyland items: '88 Blast To The Past lamppost plaque, Rainbow Caverns mini attraction poster sold in Gallery, Disneyland employee, W.E.D. (Imagineering) employee manuals, ride operations handbooks, etc.

WANTED - Goofy's car, given away at McDonald's, still in wrapper. Write or Call.

WANTED - Disneyland post cards … please send description and pricing.

WANTED - Walt Disney World and Tokyo Disneyland lamppost signs or any other signs as used in the parks. Send picture, description, price.

WANTED - Recently purchased "The Haunted Mansion in Disneyland Secret Panel Chest" … does this open? If yes, how? Need your help!

FOR TRADE - Disneyland Employee name badge "Gordon" … will trade for any of the following: "Roger," "Mike," "Michael," "Bob," "Robert," "Michele," "Susan," "Sue," "Jeff," "Jeffrey," "Maureen," "Gerald," "Jerry," "Mickey," "Donald," "Chip," "Dale," "Walt," "Walter," or "Hal."

FOR SALE - Thousands of Disneyana items to choose from such as: Grolier, Schmid,Goeble, Applause, Anri, posters, blankets, jewelry, pins, buttons, music boxes, statues, plates, bells, (just too many items to list). To view our items we have a large catalog of over 260 pages. If you would like one, please send $5 for postage (as our catalog is free) … in return you will receive a certificate of $5 towards a purchase. VISA or MasterCard welcomed.

FOR SALE - Disney Reissue Movie Posters - Send $1 for list.

FOR SALE - Original "Song of the South" one sheet, Style B … not a reprint, not a reissue. - Make an offer.

FOR SALE - If you collect Disneyana, you need the 80-page "First Directory of Disneyana Dealers and Sources" … more than 800 entries in over 2 dozen categories. Send $10.

FOR SALE - Disneyland lamppost signs: 31st Mylar 1986 $400 … Disneyland's 30th (large) $350 … Disneyland's 1984 Olympic $300.

FOR SALE - DISNEY COLLECTIBLES, Now at "Wish Upon A Star Collectibles" in Whittier. Old and new items, animation cels, artwork, theme park merchandise, plushes and much more! New items every week. - WISH UPON A STAR COLLECTIBLES, located upstairs at King Richard's Antique Mall … write and tell us what you're looking for so we can include you on our "want list."

FOR SALE - Plates, figurines, books, watches, clocks … many hard to find rare items … private collection, send $1 and SASE for list

FOR SALE - FANTASIES COME TRUE deals only in Walt Disney memorabilia … We're open Tuesday through Saturday noon to four (except firstTuesday). - Sorry, but we do not have a catalogue …

FOR SALE - Private collection of Disneyana … everything from postcards to cels - Send $1 and SASE for list.

FOR SALE - Epcot opening day dedication ceremony book, Epcot pinback and other Epcot info.

FOR SALE - Disney postcards for sale … Disneyland, Walt Disney World,Epcot, Tokyo, Disney old and new … list revised monthly. Send large S A.S.E. (65¢) for list.

20,000 Leagues UNDER THE Sea

I NEED YOUR HELP!

Let's get together and help make our enjoyment of this great Disney adventure even better! Would you like to see …

1. A theatrical re-release of *20,000 Leagues*
2. A release of *Leagues* videotapes letter boxed (which is the entire cinema scope frame fit to your TV screen) and also with digitized sound
3. A new adventure movie based on Walt Disney's Nautilus
4. A revival of the **20,000 Leagues Exhibit** recreated for Disneyland—and the development of Discovery Bay

So get your pens and typewriters humming and write to:

"And someday, all of this will come to pass …"

JUNGLE CRUISE COMMENTS

Our feature article in The "E" Ticket #6, on Disneyland's Jungle Cruise, resulted in some valuable expert information. These comments are from J.E."Budd" Justesen, one-time senior Jungle Cruise ride operator during the 1976-1986 time period …

I worked at Disneyland for 10 years, 8 of which were on the **Jungle Cruise**. I was the ride foreman much of that time. There are a few corrections I would like to point out and if you ever consider doing another **Jungle Cruise** feature, I could provide lots of information concerning its operation, etc. The last upgrade to the **Jungle Cruise** actually took place in 1976 … September until December. It reopened for the Christmas Season. Even though the boats are on a rail, they do occasionally derail. In fact they derailed quite often, until a fin was added to each of the boat's two wheel guides. These fins cause a downward pressure on the guide while the boat is moving forward. The boats usually derailed right after the turn at Schweitzer Falls … or when leaving the hippo pool … a result of the sharp turns and the wake lifting the rear of the boat. I remember one busy summer day when 4 boats derailed before noon. Your article said that the **Jungle Cruise** rail system is similar to the systems used on the boats on the Rivers of America. Actually, only the **Mark Twain** and the **Columbia** are guided by a rail. The **Canoes**, **Keel Boats**, and **Rafts** are free-floating. The **Jungle Cruise** animation is triggered by two methods … one being the reflective strips on the sides of the boats. The other is by a light beam that crosses the river … with the boats passing through the beam activating the animation. A careful observer can pick out a few reflective circular disks hidden in with the vegetation.

Hope this helps to clear some things up. Look forward to your next issue and providing any information on attractions in the future … I worked Adventureland, Frontierland, New Orleans Square, and Fantasyland.

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This Adventureland information comes indirectly from Roland (Rolly) Crump, a key designer of Disneyland attractions in the early '60s … shared with us by "E" Ticket reader Larry Nikolai, an associate of Mr. Crump in recent years:

One of Rolly Crump's earliest assignments (circa 1962) was the redesigning of the Adventureland Bazaar. This was shortly after they dismantled the Plantation House restaurant (once on the site of the **Haunted Mansion**) and some of the architectural trim was being reused. The large turned wooden posts which now support the ceiling of the Bazaar souvenir shop are all that remains of that restaurant today. During this project, Rolly Crump and the crew went "backstage"at Disneyland and found some kiosks which were used to sell tickets (or provide information) during the fifties. These original park ticket booths were redressed and installed as cash register booths, and can be seen in the Bazaar today.

This letter from David Mumford, who is both a Walt Disney Imagineer and a collector of Disneyland history, adds much dimension to the Jungle Cruise story …

I was pleased to see one of Disneyland's all time classic attractions, the **Jungle Cruise**, as the subject of your feature article in The "E" Ticket (#6). I realize it is difficult for collectors and fans to reconstruct the original route of the attraction, since the early Disneyland maps were often 'liberal' in their interpretation of the ride. Through old plans, photographs, and film footage, I have tried to recreate the attraction for your readers. But first, here is some background on the development of the **Jungle Cruise**.

The concept for the **Jungle River** ride came from several pieces of inspiration. The first was Walt's interest in wildlife, as expressed in his *True-Life Adventure* film documentaries. Early Disneyland concepts were centered around a tribute to Americana,and the original "River of Romance" had guests gliding through the Everglades and down the Swanee. By 1963, the boat ride design had become a jungle excursion. Art director Harper Goff, is often credited for convincing Walt the experience of the ride could be much like the movie *The African Queen*. There was some talk of using live animals for the **Jungle Cruise**, but it was quickly realized there was little show value in animals sleeping in hidden dens along the river. The success of the animated squid in the film *20,000 Leagues Under The Sea* convinced everyone involved that the Studio would be capable of creating realistic animated animals.

As the boat pulls away from the dock, Guests enter the tropical rain forest of the Irrawadi River. Since the jungle had only been freshly planted in 1966, a vine covered steel structure made up the rain forest. In the mid-1980s, the steel structure was removed to reveal the real jungle that had grown above it.At this same time, real orchids were reintroduced to the attraction (at some point they had become plastic).

At the first bend in the river, three crocodiles would pop up out of the water. They were located at the entrance to a tributary that actually connected the Jungle Rivers with the Rivers of America. Frontierland guests passed over a wooden footbridge to reach the Frontierland Railroad Station. The tributary disappeared in 1962 when the **Swiss Family Tree House** "grew" in place, but the rivers are still connected by an underground pipe.

The boat next passes the Cambodian Ruins along the banks of the Mekong River. Small monkeys hung from the tree branches surrounding the temple. The giant monkey idol was originally a Buddha statue (I have reason to believe this same statue is now on display in the Adventureland Bazaar).

In the early days, "Old Smiley" was on the right bank. I'm sure he moved several times. The ruins were updated in 1962, and then again in 1976 when the Bengal tiger was added. At the end of the ruins was a giant python hanging over the river on a tree branch.

Rounding the bend, the current home of the Sacred Bathing Pool of the Elephants (1962) was originally the home of three swimming crocodiles. A pair of water buffalo stood in watch on the bank.

Turning onto the Nile, the boat would startle two baby rhinos, who were protected by mama rhino. This area was replaced by the Gorillas in the Safari Camp in 1976. Just before reaching Schweitzer Falls, guests would view two bull elephants on either bank of the river.

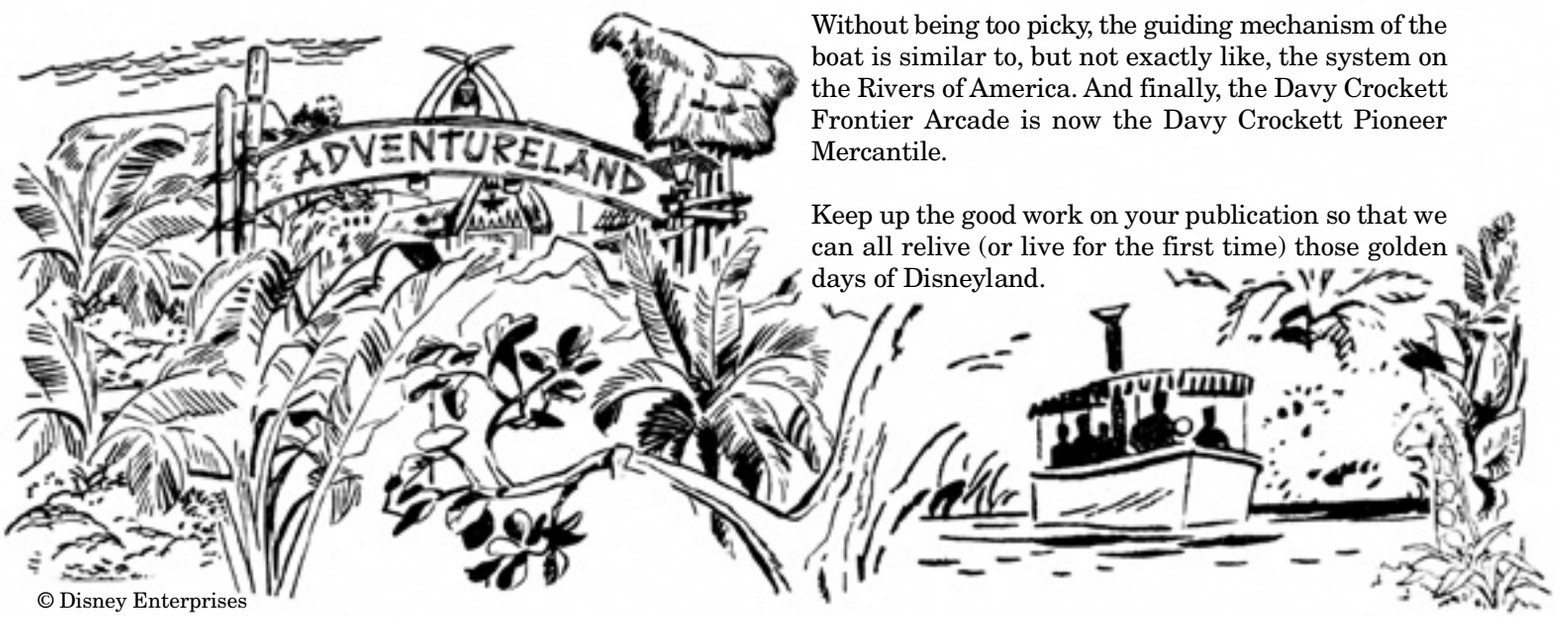
After narrowly escaping the turn at Schweitzer Falls, the boat discovers a pride of lions on the left bank dining on a zebra feast. The boat now makes the turn onto the Congo River, where guests spot two giraffes peering above the tree tops. This is currently the home of the African Veldt, which was added in 1964, and expanded in 1976. Immediately next door is the Trapped Safari. This "gag" was originally intended to, be visible only to guests riding on the **Disneyland Railroad**. Apparently Walt liked the gag too much,and wanted it seen from the river. On a side note, the setting for the Veldt was built at the same time as the Elephant Pool in 1962, but WED was too busy with the 1964/65 New York World's Fair to build the animals.

The boat now ventures into the hippo pool, which has remained in the same location since opening. Heading due north, the boat passes a few natives on the right bank (the dancing natives and village were added in 1967). Passing under Schweitzer Falls, the boat faces the challenge of the rapids of Kilimanjaro. The exciting climax to the ride used to be another wayward crocodile, but was replaced by two gorillas in 1967. Our two buddies were removed in 1976 to make way for the all new python attacking the all new water buffalo.

After passing Trader Sam (who has been peddling his wares since 1957), the boat once again reaches the most dangerous part of its journey, the return to civilization, and those crowded California freeways.

Without being too picky, the guiding mechanism of the boat is similar to, but not exactly like, the system on the Rivers of America. And finally, the Davy Crockett Frontier Arcade is now the Davy Crockett Pioneer Mercantile.

Keep up the good work on your publication so that we can all relive (or live for the first time) those golden days of Disneyland.



© Disney Enterprises

Exploring The Caves Of
TOM SAWYER ISLAND

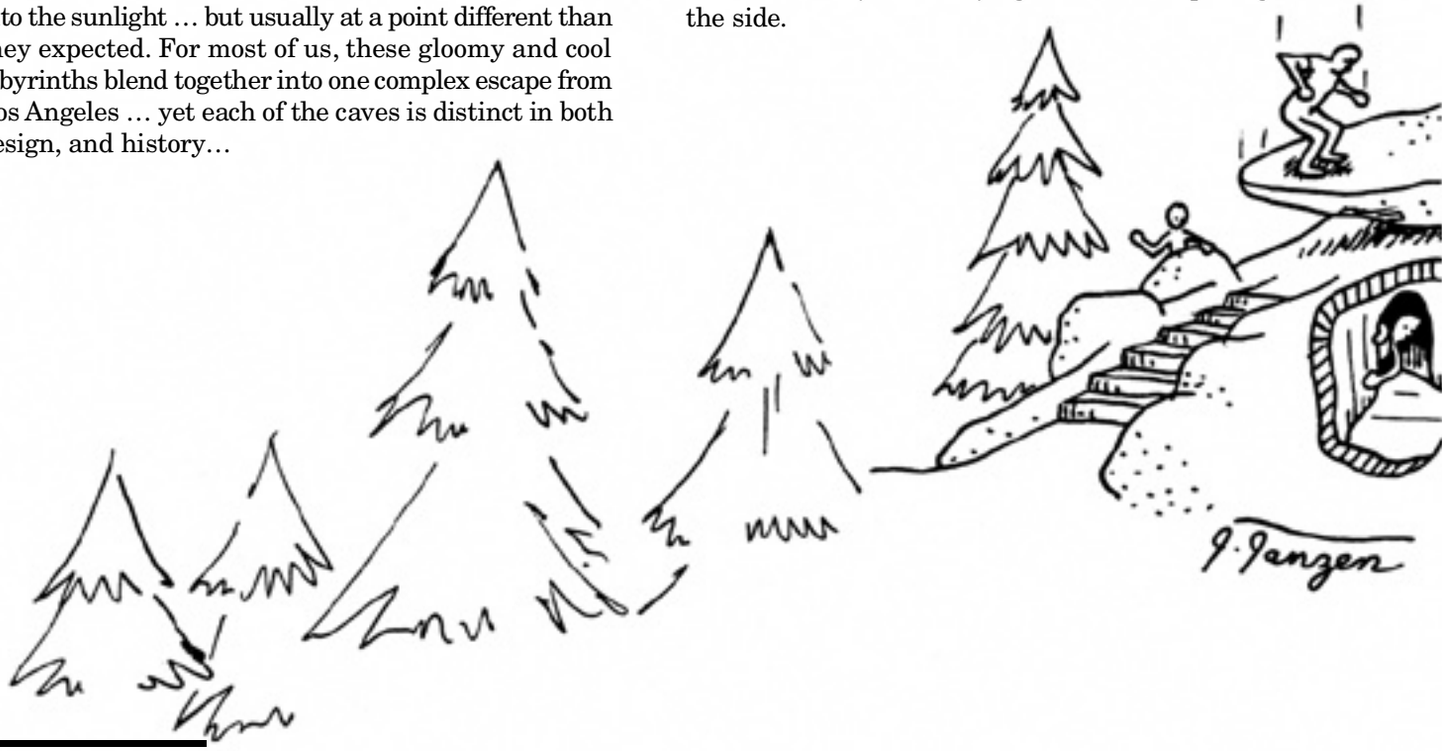
by Leon J. Janzen

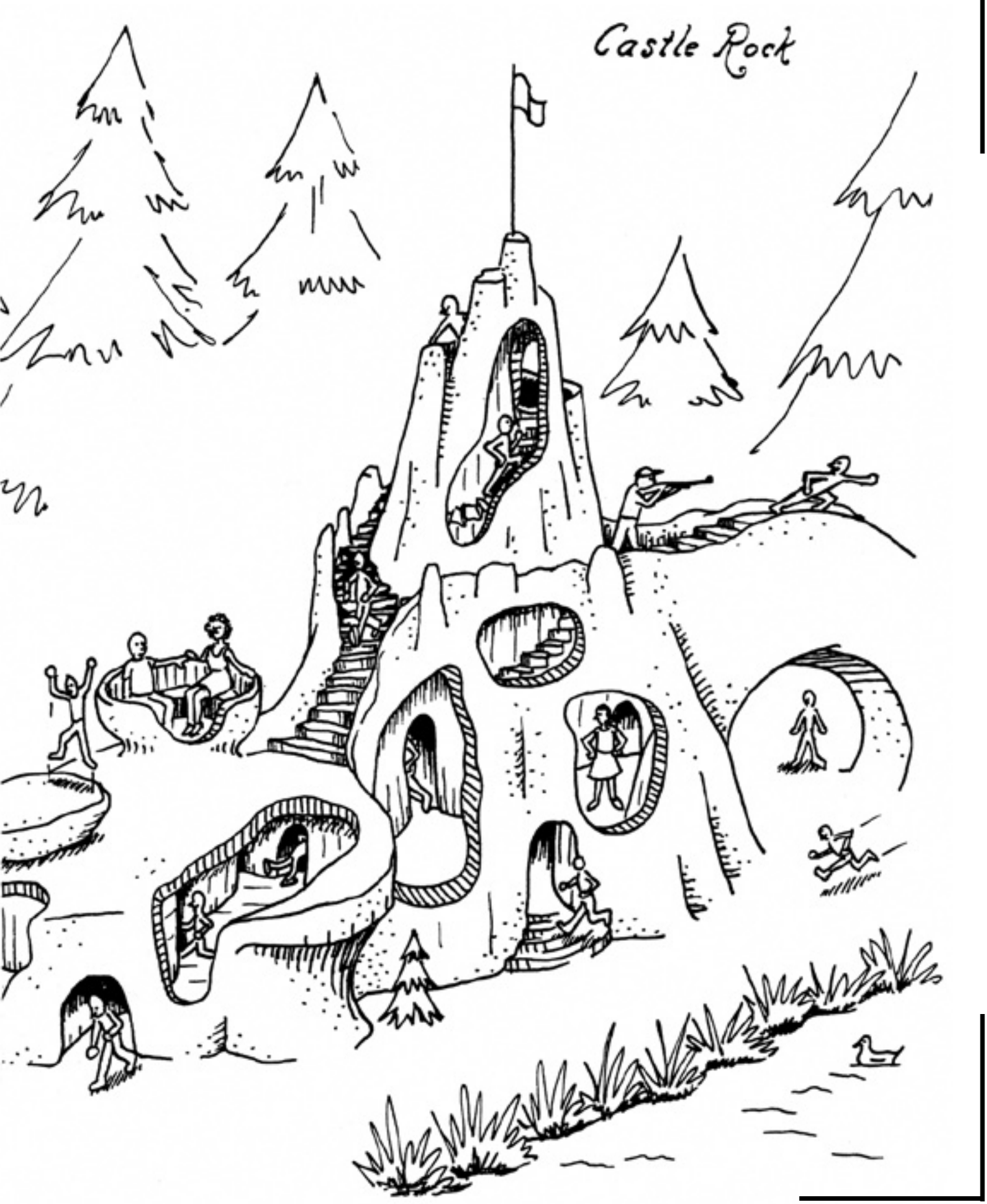
Walt Disney's Disneyland has always been a place designed to provide experiences of freedom and adventure to children (and to those adults who have retained their "sense of wonder") … and nowhere are these essences stronger than on **Tom Sawyer Island**. Enthusiastic kids have been threading their way from the Old Mill on one end of the island to the mysterious fence (just past the graveyard) on the other end, since 1956. It seems that every square foot of the island's pathways, rock formations, streams and waterfalls, bridges large and small, contribute to the "go for it" excitement that most of us still feel when we take the **Raft** over from Frontierland's mainland … and then there are the caves…

Perfectly designed by Disney's Imagineers, these dank "stone"passageways and subterranean rooms are just right. Not too dark,neither roomy nor too tight, they manage to confuse and amuse us, year after year. The various caves (there were once four different tunnel systems) seem able to absorb as many rapidly moving kids as necessary without losing a bit of their mysterious aura. Visitors eventually find their way back out into the sunlight … but usually at a point different than they expected. For most of us, these gloomy and cool labyrinths blend together into one complex escape from Los Angeles … yet each of the caves is distinct in both design, and history…

Castle Dungeon

Castle Dungeon is inside and beneath one of the island's most prominent formations, Castle Rock … and is reason enough to use one of your "D" tickets! The earliest map of **Tom Sawyer Island** shows that the island opened without Castle Rock, its dungeon,and quite a few other familiar adventures. This rocky pinnacle overlooks the Rivers of America, and offers the option of reaching its top by climbing stone steps clockwise around the outside … or from within by way of a narrow winding corridor. If you choose to enter the rounded doorway on the uppermost rampart and descend into the depths of the rock, you'll wind downward past dusty kids on their way up … until you reach the floor-to-ceiling stalagmites. Here you'll find some openings to the outside, and this is tricky … if you aren't careful, you may miss the passageway to Castle Dungeon, a double-sided hall to the south of Castle Rock. Within this hall, explorers may stand up, stretch,and be ambushed by others laying in wait in the passages to the side.




Castle Rock

Pirate's Den

Pirate's Den is another feature added to the island after its initial opening. You reach this cave by circling Castle Rock … or by crossing the picturesque Natural Bridge and entering one of four cave openings around Pirate's Den. Once inside, you're able to spy on others going by outside in the sunlight (possibly searching for you…) from the small windows presumably carved in the rock by wind and rain.In the center of the room (near the central column which supports the ceiling and Merry-Go-Round Rock, above) is a stone bench which was often used by "pirates" as they referred to their free maps of the island…

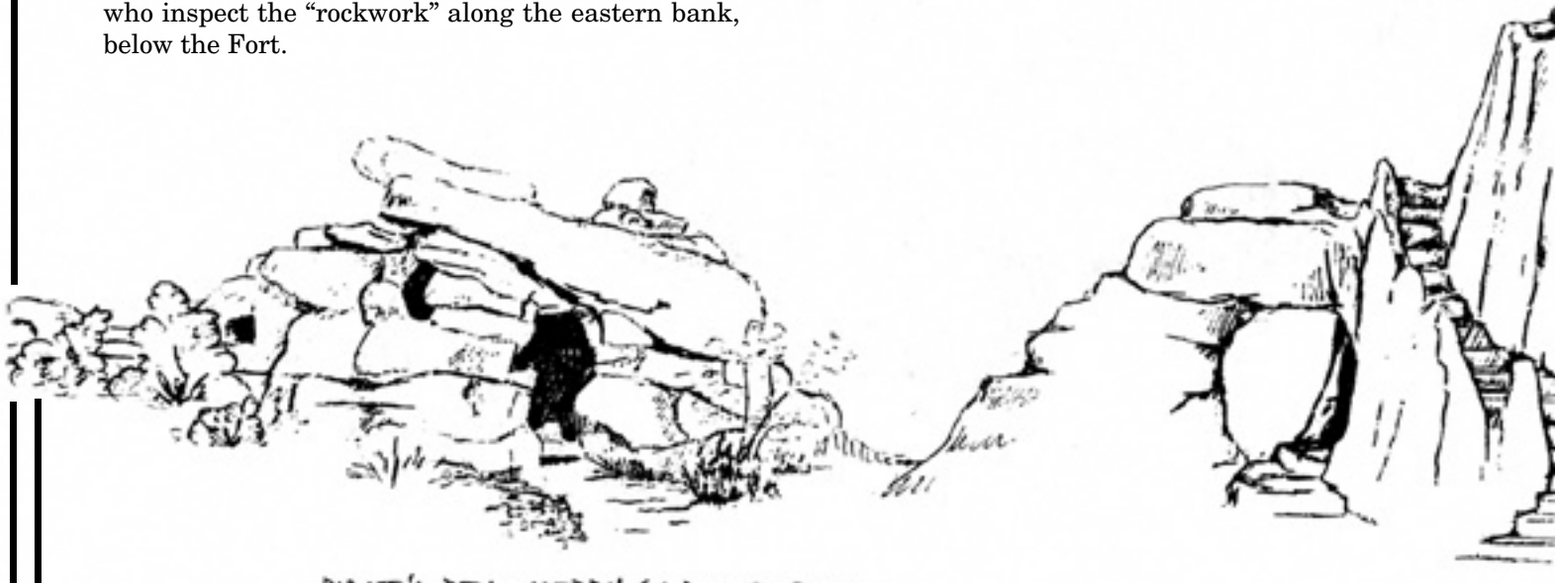
Secret Escape from Fort

For many years, visitors to **Tom Sawyer Island's** Fort Wilderness were able to elude marauding Indians through the Secret Escape Tunnel,which was closed in the late '70s. The "secret"doorway within the Fort was just to the right of the back stockade gate, and is now used as a storage closet for supplies and merchandise sold in the Fort Wilderness gift shop. The tunnel offered a descending, head-bumping route to safety. Glimpses of the river (and the **Nature's Wonderland** portion of Frontierland) were provided through a dozen or so small viewing holes, as the tunnel twisted southward. The now-sealed tunnel exit can still be found by those who inspect the "rockwork" along the eastern bank, below the Fort.

Injun Joe's Cave

Tom Sawyer Island's first and most elaborate cavern is Injun Joe's Cave. We feel a strong connection to the park as it was in 1956 as we stand there reading the original faded wooden sign, with its descriptions of "colorful strata," "curious fossils," "buried treasure" and so on. Extending from one side of the island to the other, this cave is often missed by first-timers in a hurry, since its openings are not near the major above-ground attractions. Unlike the other caves, which are located at higher elevations on the island, Injun Joe's Cave succeeds in the illusion that it's taking us deep within the earth. In fact, our twisting progress goes entirely beneath Indian Hill, first topped by Point Lookout in 1956, and later by Tom and Huck's Tree House, the "highest point on the island."

Injun Joe's Cave is the most "themed"of the caves … with its reference to Mark Twain's tale of evil doings … and Injun Joe's final punishment, being lost forever in the darkness. We twist and turn along the gloomy hallways, discovering "pint-sized" chambers for kids to hide in, and narrow side-passages (three of them) just large enough to enable kids to outdistance any watchful adults. The path opens on a large room, with a central pillar … providing some relief for the claustrophobic. Always we hear the distant, elusive howling (is it just the wind?) … an effective bit of atmosphere in the dim, indirect lighting of the corridor.



PIRATE'S DEN - MERRY GO-ROUND ROCK

NATURAL BRIDGE

Disneyland

©1955 WALT DISNEY PRODUCTIONS

ANAHEIM, CALIFORNIA

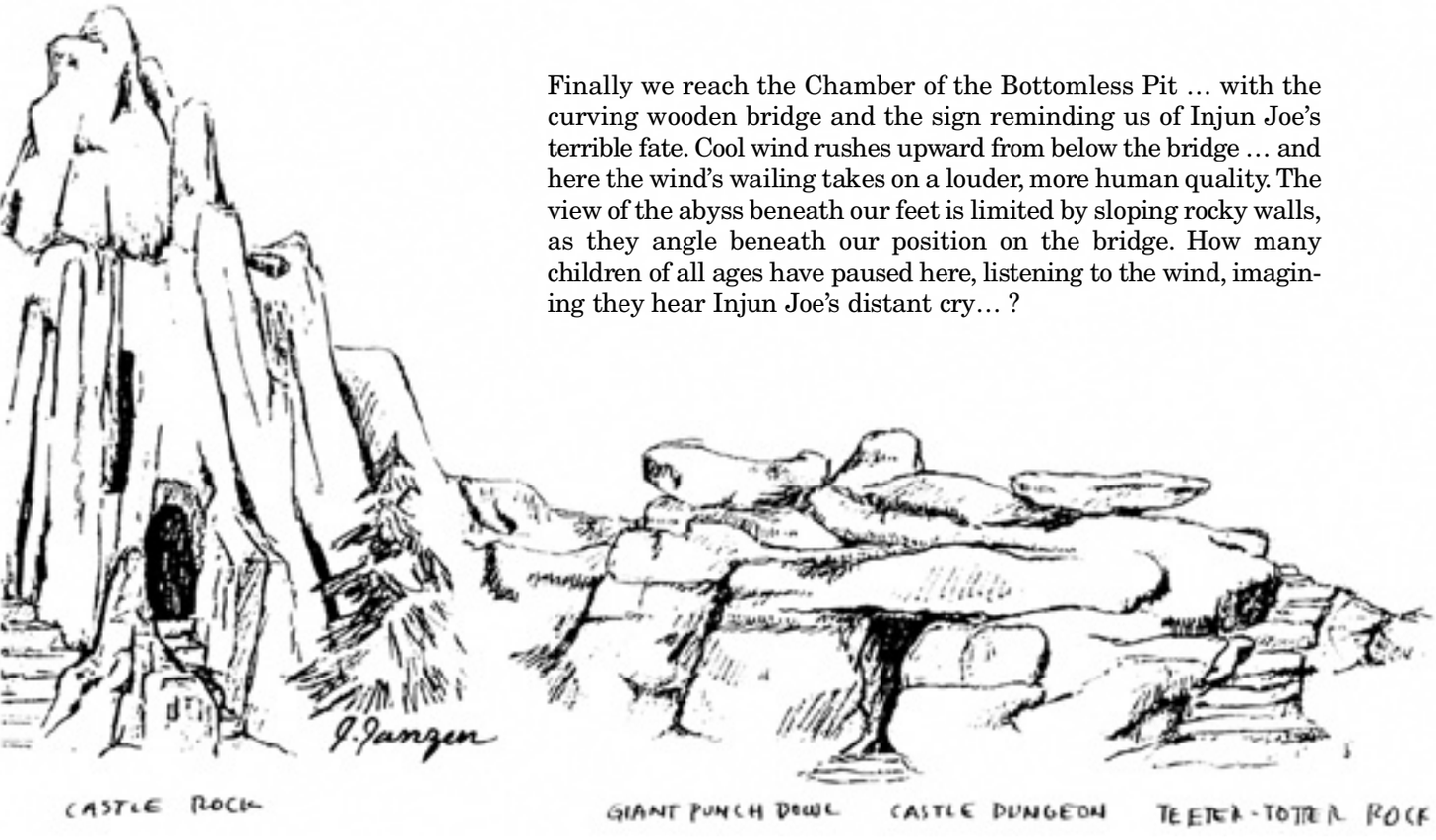
STAMP

POST CARD

FRONTIERLAND

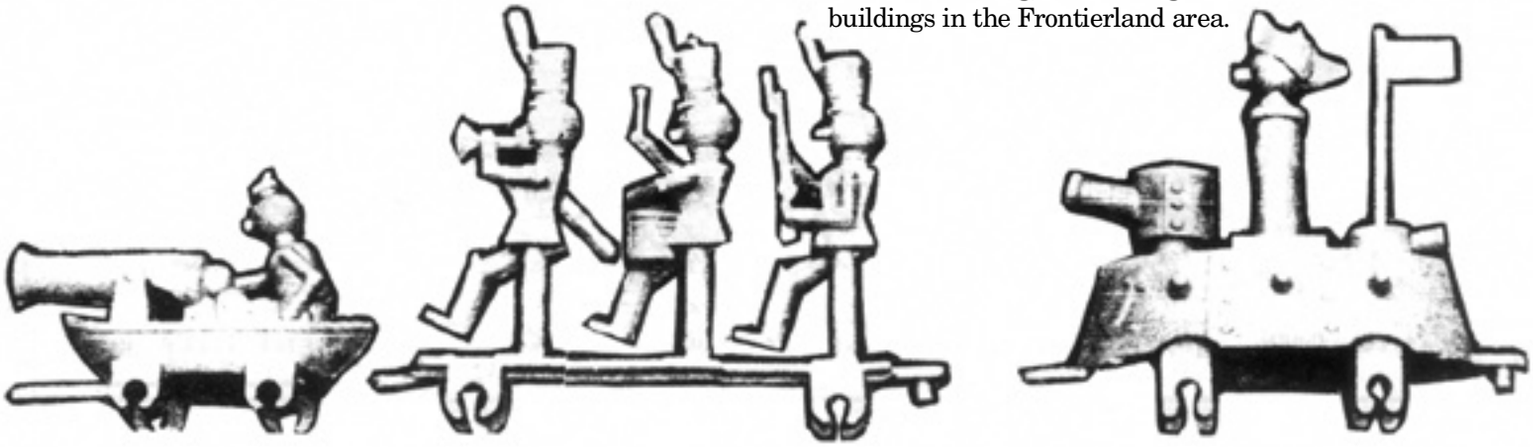
INDIAN JOE'S
TOM SAWYER'S
Looking down at Bottc
dian Joe's Cave. Tom
DISNEYLAND.

Finally we reach the Chamber of the Bottomless Pit … with the curving wooden bridge and the sign reminding us of Injun Joe's terrible fate. Cool wind rushes upward from below the bridge … and here the wind's wailing takes on a louder, more human quality. The view of the abyss beneath our feet is limited by sloping rocky walls, as they angle beneath our position on the bridge. How many children of all ages have paused here, listening to the wind, imagining they hear Injun Joe's distant cry… ?



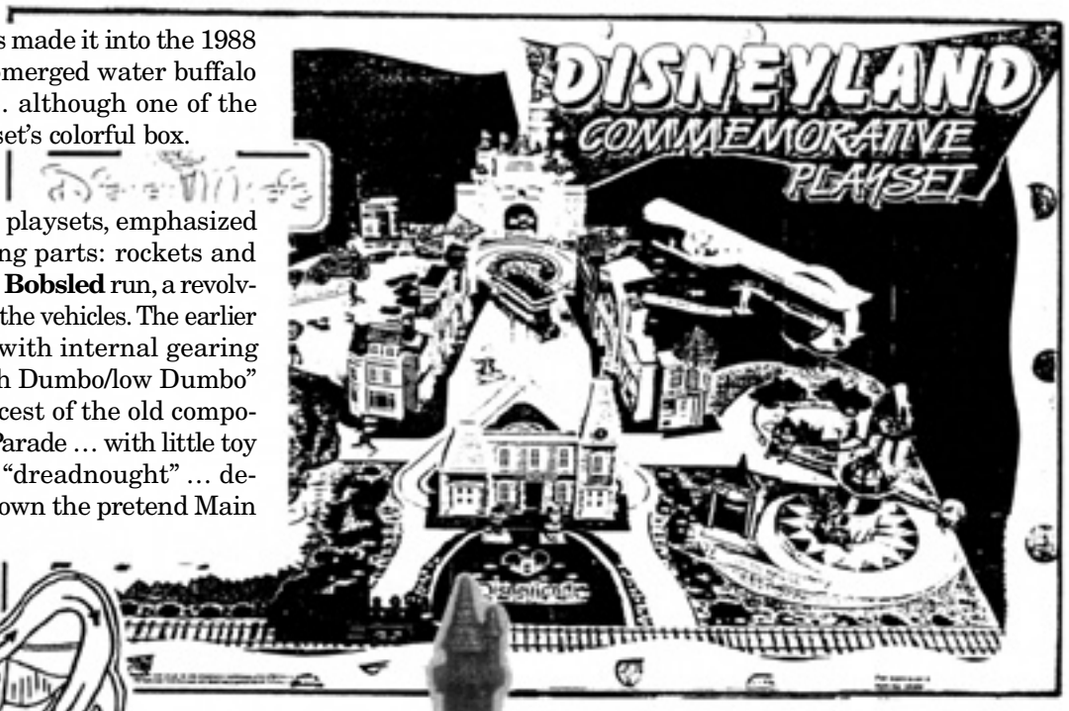
One of the best bargains of the recent Christmas Season was the re-release, by Sears, of the Disneyland Commemorative Playset. This new set (which we hope none of you missed) has 50 pieces, a 30"x30" plastic mat, and a vintage look which is very satisfying to nostalgic toy and theme park fans … all for a mere $20. What most collectors haven't seen is the original Marx Disneyland Playset, also sold by Sears, for the 1961 Christmas Season.

Nearly twice as large, the original playset had 95 pieces, a 30"x60" mat, and two "vacu-formed" mountains simulating a Frontierland/Adventureland area and the **Matterhorn**. The 1961 pieces were unpainted plastic, which was the norm for Marx playsets of that era. The Disney figures (in the same poses as the Disneykins series) joined with other figures from sets like Gunsmoke, were molded in a white vinyl. Both sets have the same storefronts on Main Street, the same fifties futuristic Tomorrowland building, but the original had 3 more western buildings in the Frontierland area.



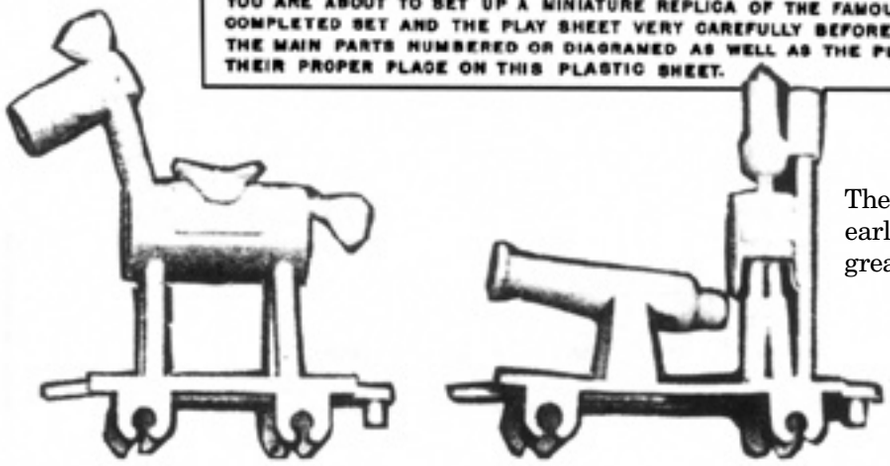
None of the original 30 or so trees made it into the 1988 set, and neither did the two submerged water buffalo halves, or the half of a hippo … although one of the buffalo's is pictured on the new set's colorful box.

The original set, like most Marx playsets, emphasized "action" components with moving parts: rockets and satellites that could be launched, a **Bobsled** run, a revolving **Carrousel** and real wheels on the vehicles. The earlier **Dumbo** ride toy was designed with internal gearing which permitted a realistic "high Dumbo/low Dumbo" eccentric rotation.One of the nicest of the old components was the Babes In Toyland Parade … with little toy soldiers, horses, cannons and a "dreadnought" … designed to roll, on metal wheels, down the pretend Main Street.



— WELCOME TO DISNEYLAND —

YOU ARE ABOUT TO SET UP A MINIATURE REPLICA OF THE FAMOUS "DISNEYLAND". STUDY PHOTOGRAPHS ABOVE OF THE COMPLETED SET AND THE PLAY SHEET VERY CAREFULLY BEFORE ASSEMBLING ANY OF THE PARTS. YOU WILL FIND ALL THE MAIN PARTS NUMBERED OR DIAGRAMED AS WELL AS THE PLAY AREA PLASTIC SHEET. POSITION THE PARTS IN THEIR PROPER PLACE ON THIS PLASTIC SHEET.



The Louis Marx toy company is long gone now, and the earlier, larger Disneyland Playset is seldom seen … it's great to have the new one!

MAIN STREET MAIL BOX

Quotes from our readers

"We really enjoyed this wonderful issue. The articles and pictures were terrific. The article on the Jungle Cruise was superb. We have always enjoyed the humor that the ride operators use during the tour. On one such voyage, the guide found out that we were from Arizona and he showed us something that we had never seen before … water. It makes it that much more fun when they involve everyone on the boat. We also agree with Mr. Jenkins … you must see it during the day, and at night, to fully appreciate it. We really enjoyed reading the Mailbox and the readers memories. They're interesting and fun to compare with our own memories. Our favorite part of each issue (Showcase/ Collectors Corner) … the quality of the pictures has been improving. Thanks for issue #6 and keep up the good work." - Mr. & Mrs. A.G.,Chandler, AZ

"You've knocked my socks off! I'm very happy to find out of The 'E' Ticket's existence. My father had visited the 20,000 Leagues Exhibit and knew one of the Nautilus divers involved in filming. His memories are vague, but thanks to The 'E' Ticket, I now know all about this exhibit. Very much enjoyed all of Issue #6 as well." - T.H.,Louisville, KY

"I really enjoyed the Pacific Ocean Park article. I would enjoy more history of other Southern California areas." - M.R., Pacifica, CA

"Delighted, as always. As an archivist by trade, I know that the most fascinating bits of information always seem to come from the nooks and crannies of the minds of people who are collectors (a.k.a. 'pack-rats'), like me. You bring together all the diversity and intensity of the memories we all share. Much thanks is to be passed to you (and Steve Brattman) for recording and transcribing this absolutely wonderful preservation of the final gasp of P.O.P. … very exciting stuff! The Jungle Cruise was never my favorite attraction because it all seemed just a bit too real for me … guns and hippos forever make me nervous now, but I enjoyed reading about it as an "armchair cruise" very much. You printed my memories! I sat in the car in my Ralph's parking lot and read each and everyone's memory. I wish we could all get together with our photo albums and souvenirs someday. This (Main Street Mailbox) is one of my favorite sections." - L.S., Los Angeles, CA

"Liked Issue #6 very much. The best parts, to me, are still the old things. Information about the original Jungle ride, Aunt Jemima's menu, the Collectors Corner, etc. I love old Disneyland … never been to P.O.P., but the article was very interesting." - B.S., Torrance, CA

"I'm glad that you brought out the fact, in the Collectors Corner, that collecting doesn't have to be expensive. The park (P.O.P.) seemed to be the thing of the times, being from the East Coast, we had Coney Island in Brooklyn and then Freedomland,which tried to copy Disneyland … but these are no comparisons to the excitement of Disneyland. This article (Jungle Cruise) points out the authenticity that Disney insisted on in his park. This is what makes it so enjoyable to see, time and again. You always see something different the next time around. We want to thank you for bringing back many memories, and also of the many things we missed." - D.J.R., Bronx,NY

"I smiled and cried from cover to cover. You guys are adding to my crows feet (laugh lines) in a big way. Don't stop making your own 'Disney Magic.' " - J.M.C.,Anaheim, CA

"Thanks for including my comment about seeing Walt. I still remember my first (Jungle Cruise) ride … and getting wet! I knew it was different than in '66, but when it is 20 years between,it's hard to remember the changes. Great to see some of the postcards I cherish in print, here. Anyone have a sticker book for sale?" - G.T.,Searsport, ME

"Your best issue yet! Your articles are extremely detailed and well written. Please continue your superb job with The 'E' Ticket. Jack did a superb job of introducing us to P.O.P. and ultimately, the sad death of the amusement center. Thank you, Leon, for your fluent writing, evoking the many pleasures of Disney's exciting Jungle Cruise … including the sounds, smells, and sights all 'explorers' will share when aboard the Safari Boats. Thanks for including me in your Main Street Mailbox. Look at the 'Aunt Jemima's Kitchen' menu on your last page. Note that 'Davy' is incorrectly spelled on the menu's 'Davey Crockett's Delight.' Someone should have told the printer that Davy does not have an 'e' in the name. I again express my appreciation for your sincere work." - J.L.F.,Campbell, CA

"Fabulous! I find your magazine an invaluable source of history and information on a subject I have a great deal of interest in … not just Disneyland, but Knott's and P.O.P. as well! Say—Movieland Wax Museum goes back quite a ways, to at least 1962. And do you remember the Japanese Deer Park? Maybe they would make interesting articles? It's great reading how the ride (Jungle Cruise) was originally configured. Glad to see so many people across the country are reading your magazine." - L.N., Valencia, CA

"Great … maybe you should give an idea of what articles you're thinking about doing. For example, had I known about the Jungle Cruise ahead of time I could have sent you a copy of the script we used as Disneyland employees (boat operators) in the '60s. I'll bet a lot of other people could (and would) like to help provide material for your articles." - R.O., Santa Cruz, CA

"After all these years of being a 'theme parkaholic' it's nice to know I'm not alone. Having my own fanzine in the works, I REALLY appreciate the large amount of work you're donating! Super (P.O.P.)! For those who miss this type of park, try the numerous pier parks of Wildwood, New Jersey. Their dark rides evoke P.O.P. memories. Nothing before it (Jungle Cruise) could come near it as far as a themed ride … it still sets the standard for artificial environments. Super article! More! I love these unusual stories (Reader Memories/Mailbox) of peoples' experiences in the Park. I proposed (successfully) inside Sleeping Beauty's Castle … how many thousands have done that?" - K.P., Fremont, CA

"Being just 21 years old, these 'theme park memories' happened before my time. Considering myself a serious collector and true lover of all aspects of Disney, I am always eager to learn about Disneyland's early days. Your fanzine is one of the very few sources where I can learn about it. Your stories, complemented with those great pictures, are informative and very interesting. Great article (Jungle Cruise) … how about the history of the Pirates of the Caribbean attraction? P.S. … I like the improvements. I can see the possibilities … increased readership, more pages, color pictures … I'll be with you all the way!" - L.C.,Honolulu,HI

"I haven't had time to read all of #6 yet, but it's looking much more 'professional' and I did find someone who was selling an item I had been looking for for a long time … I hope to receive it soon (sent check) and I'm trusting the integrity of your readers. As a young girl I spent many happy hours at the old Ocean Park Amusement Pier in Santa Monica. I loved the barrel, the funhouse, the coaster and the cotton candy. I never particularly enjoyed the chatter of the (Jungle Cruise) ride operators … I was really interested to learn what animates the scenes … neat!" - J.C.N., La Mesa, CA

"The 'E' Ticket is proving that there is enormous enthusiasm for the theme parks … something not fully catered to by other Disney clubs or the roller coaster/park clubs." - L.M., Plano, TX

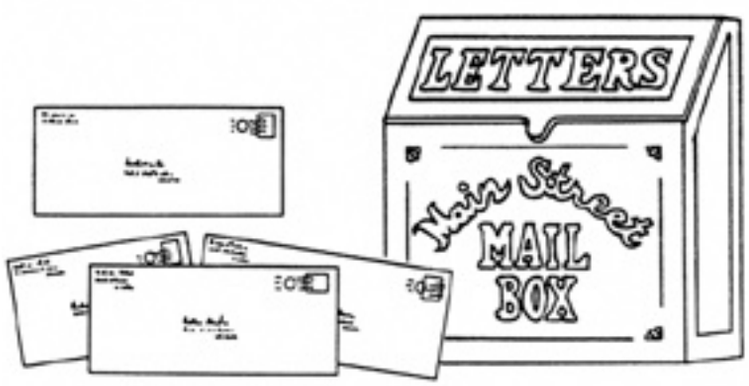
"It was interesting to read about the Calico Mine Train ride (Issue #5) … wonderfully comprehensive article which awakened dormant memories. Nautilus story was fantastic! Great photos! The 'E' Ticket is just the kind of publication I've always wished for but never expected to discover—until now! Thank you!" - D.U., San Jose, CA

"Too short … I loved it! The 20,000 Leagues article made me very melancholy. What a marvelous sounding exhibit! I wish I could have seen it. I wish you could somehow get color into the photographs. I'd love to see articles on the dark rides, perhaps an Old Fantasyland/New Fantasyland comparison. I can't get enough of the Rainbow Caverns material.I'd love to hear more about P.O.P." - D.P.,Los Alamos, NM

"Fantastic issue! People are really digging into their treasure chests. What a testament (P.O.P.) to a loss of a land of great memories. I didn't know some of these items (Collectors Corner/Showcase) existed. Does someone really own a complete Rand McNally Disneyland Game?" - S.P.,Simi Valley, CA

"Thanks for sending another excellent issue of The 'E' Ticket, and for printing my story. I thoroughly enjoyed the issue, especially the Jungle Cruise article. However, the Pacific Ocean Park article stimulated my interest concerning the whereabouts of the Flight To Mars ride, and if it is still operating. It would be interesting to compare that ride to the current Star Tours ride at Disneyland. I also enjoyed seeing the many different types of postcard folders which exist (did you know that there are several variations of each folder?). I wish that R & N had cataloged them in their postcard books. I also enjoyed the color affect on the cover … it really helped to set off the cover, keeping it different. My next wish: full color covers!!! I always enjoy the memories and mailbox sections in each issue. I am always interested in reminiscences, and what other collectors have to say. I also enjoy the Showcase/Collectors Corner areas, showing the collectibles (of course, the whole magazine is filled with pictures of collectibles, from photos, pennants and postcards to the toys). I would definitely enjoy getting the interim Emporium pages, and I would like to have my ad run on the sheet. Once again, I want to thank you for the excellence of your publication and am eagerly looking forward to Issue Number 7." - P.M.J., La Mesa, CA

"I especially like the articles on how things change, i.e. the Jungle Cruise … and things that were once there, like Aunt Jemima's Pancake House and Mineral Hall. More of this please … especially Tomorrowland! I love your magazine. It's the next best thing to actually going to Disneyland (which I've never done) . I subscribe to Storyboard, but The 'E' Ticket is the best!!" - D.B.,Eagan, MN



MAIN STREET MAIL BOX

"Your magazine is wonderful! I can't believe someone has finally started something this good for us old Disneyland aficionados. Good job … keep it up. I know back issues are tough, but I really want to get copies … photocopies, trades (I might even resort to paying through the nose). Being the theme park buffs you are you must understand how badly I want to get my hands on them. Let me know." - L.B.,Santa Monica, CA

"Like all the other issues I've seen, #6 was great. (P.O.P.) brought back a lot of childhood memories from before and after the park was themed. The Jungle Cruise story inspired me to ride it again last month, when I was at Disneyland." - G.L.,Sacramento, Ca.

"It has been a long time since I met you both at the Disneyana Convention.I received Issue #6 of The 'E' Ticket and have enjoyed it greatly. You guys really put the right kind of heart into this publication. What a great way to make so many friends who are of the same mind as yourselves. Like everyone else, I appreciated the 20,000 Leagues article with Tom Scherman. He is a very special person." - R.B., Wilmington, CA

"Another Academy Award winner! If only The 'E' Ticket was a daily … what a wonderful world it would be. Great Stuff (P.O.P.) … the transcript of the tape gave a realistic image of what P.O.P. must have been like. The Jungle Cruise was a nice story, but unfortunately it didn't give me any information that I hadn't read elsewhere. I enjoyed all the reader memories (some were quite funny and others quite enviable) and I loved the Disneyland Globe game." - G.D., Toronto, Canada

"I never visited Pacific Ocean Park but found the article interesting. The Jungle Cruise was very well done. I learned some new facts about construction and operation. Thanks! I found the comments about meeting Walt Disney in the Park particularly interesting since the usual remarks are 'edited' by the studio." - B.R., Fremont, CA

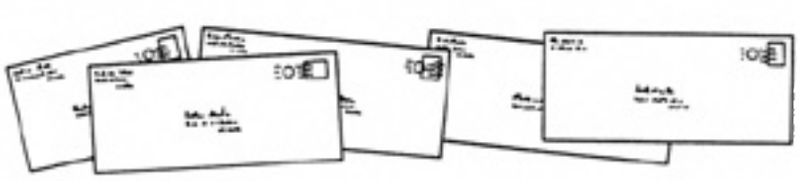
"As always, outstanding work! Glad you put out the 1988 Annual! Hope readers across the country might submit material on regional amusement parks … especially those that are cartoon oriented. Passage of P.O.P. was sad. This was one of the amusement parks that competed for my attention with early Disneyland … however, this place always scared me. The Jungle Cruise was terrific stuff. My partner was a Jungle Cruise guide and he got a huge kick out of this piece. I received in the mail an anonymous letter. No return address or name, and inside was a Xerox of the Disney character sheet music I've been searching for, along with a 'post-em' note that said, 'If this is what you wished for, then please do something to make someone else happy too!' So, THANK YOU Mr.Mystery (or Miss Mystery) and thank you 'E' Ticket. Now I am at peace and I have already returned the favor tenfold to others (also in an anonymous fashion)." - J.K., Glendale, CA

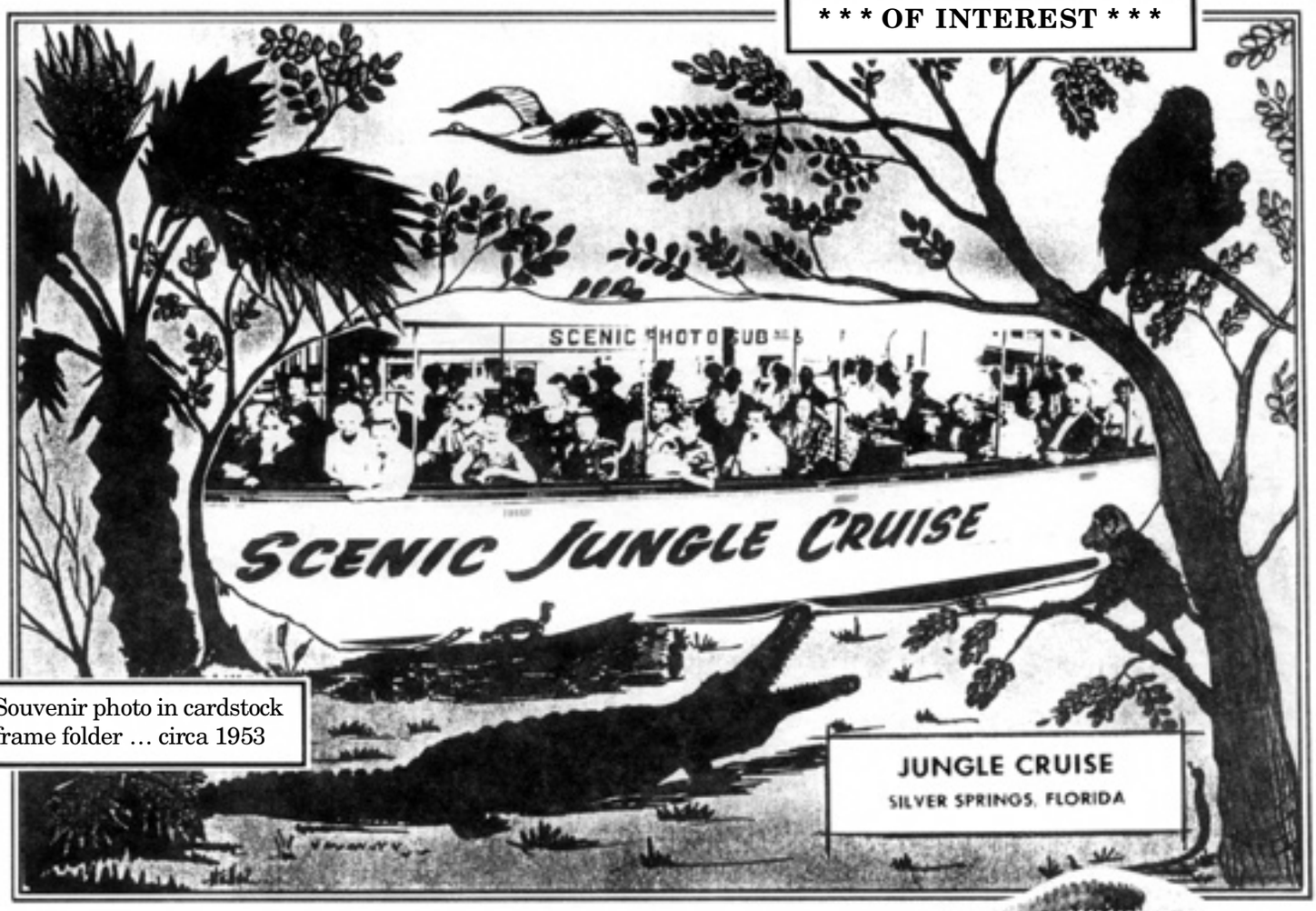
"Nice work.I liked the variety of articles. The Jungle Cruise was A+ ! I seem to like the quasi-technical information about the attractions … how many boats are used, how they use a rail guided underwater system, how the 'scenes' are activated by light beams, the names of each Jungle Boat, etc. Fascinating (Showcase/Collectors Corner) … that Disneyland Globe game—what a treasure! Thanks for showing it. I'm looking forward to the next 'E' Ticket—it is unique!" - K.G., Eugene, OR

"Issue #6 was better packaged and with a clearer typeface for the text than Issue #5. The Jungle Cruise story was one of the best articles about it ever written. I wish we had more boat rides in amusement parks like it … I liked the Jungle Cruise article best, but I would also like to comb the thrift stores in the Venice/Santa Monica areas looking for P.O.P. artifacts. I liked the Disneyland globe game by Rand McNally because they used to have one where I used to go to school … I'm surprised that none of my letters to you were printed in the Mailbox section!" - C.W., Los Angeles, CA

"This publication is wonderful … having grown up outside L.A., I spent many summers going to Disneyland. When my family moved back East, just before I started High School, I thought that would be the end of my 'Disneyland experiences' … but my memories of Disneyland are still with me and your magazine brought back to mind many wonderful experiences. Even the articles on P.O.P. and Knott's struck a responsive chord in me. I am looking forward to (and already planning) a trip back to Southern California. I know as soon as I go through the tunnel and enter Main Street at Disneyland it will be like coming home! This was my first issue of The "E"Ticket, and I certainly plan on getting all your future issues. Keep up the good work!"- M.C.,Fairfax, VA

"Like every issue, it's just too good to be true! You do a very fine job of culling and presenting not only Magic Kingdom memories but those of other theme parks, which have been of little interest to me until now. Yours is a fantastic service to all Disneyphiles, and something I appreciate immensely. P.O.P. must have been a special place. The Jungle Cruise … wow! Even I didn't know some of these juicy details. Very thorough and the supplemental thoughts from another reader were fun to read too. It's great to know I'm not alone in my enthusiasm for the Park." - D.U., San Jose, CA





Souvenir photo in cardstock frame folder … circa 1953

THEME PARK — "An amusement park where rides, activities, and thrills are presented within an atmospheric environment. A place where your ride admission (especially if it's an "E" Ticket) will carry you to another place or time."

WHY CALL IT THE "E" TICKET? — The "E" Ticket was the best coupon in your Disneyland ticket book, good for a ride on the very best attractions that the first true theme park had to offer. Some of those attractions can now be enjoyed only through memories. We hope to continue to share these memories in future issues of this publication.

THE "E" TICKET'S CONTENT — Our goal is to experience once again our theme parks as they were when they made their first wonderful impact … in the '50s and '60s. We will do this in at least three ways:1) by presenting historical information about the parks 2) by relating personal experiences, and 3) by exploring the growing hobby of theme park collectibles.

SUBSCRIPTIONS/BACK ISSUES — The editors intend to continue to publish future issues of The "E" Ticket until the sun goes out … but have no idea what the publishing schedule will actually be. Each issue is in reality a "one-shot," announced and offered to you the readers with the spontaneous fanfare of any pleasant surprise. Remaining copies of Issue #6 (Jungle Cruise) and of the 1988 Annual (Dave Smith on Disneyland), are available for $5.00 each ($4.00 plus $1.00 postage/handling).

The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

"We have a lot of free things in the Park … no other place has as high a quality. I stand here in the Park and talk to people … it's a most gratifying thing. All I've got from the public is thank yous."

—Walt Disney